

JEFFERSON MONTHLY



Imagine...



Thoughts on interfaith
unity at the
holidays



THE SPIRIT OF GIVING SHINES BRIGHTLY

Ashland Chamber

1999 Calender of Events

November 1999

11/5-21 Fri&Sat, 8pm, Sundays, 2pm • Ashland Community Theatre, 12 ANGRY JURORS, in the Town Hall, 300 N. Pioneer. 482-7532.

11/11,14,18,21, 8pm • SOU Theatre Arts Dept. presents: ANGELS IN AMERICA Part One: Millennium Approaches. Ticket info: 552-6348

11/17-30, 8pm • Oregon Cabaret Theatre, FULL CIRCLE. First & Hargadine St. 541-488-2902.

11/20, 8pm • Rogue Valley Chorale presents BACH MASS IN B
11/21, 3pm • MINOR in the Craterian Ginger Rogers Theater. 779- 3000.

11/23,24,preview,26,27,28, 8pm • Actors' Theatre presents, KING OF THE MOON. 101Talent Ave. Talent. 535-5250. Sun. at 2pm

11/24 • Ski Ashland opens. Ski-phone: 482-2SKI

11/26, 4:30pm • Lighting of the "Lights for Life Tree" at the median strip by the library. Ashland Community Hospital. Info: 482:2441.

11/26, 5pm • Santa's Parade for children & the young at heart.
11/26, 5:45pm • The Grand Illumination! Santa & Mrs. Claus lead the town in a countdown to light the decorated trees & buildings.

11/26, 6pm • Entertainment on the stage on the Plaza.
11/26, 6pm • Santa & Mrs. Claus' arrival in Santa's Workshop. Plaza Mall. Info: 482-3486

11/26, 7:30pm • Clay Street Community Church presents "A Gift of Musical Illumination." Free. 631 Clay St. 482-5281.

11/26, 12-3pm • Northwest Nature Shop holiday open house.

11/11-30 • Darex Family Ice Skating Rink opens weather permitting. For more info: 541- 488-9189.

26,27,28, 10-6pm • Siskiyou Woodcrafters Guild Show & Sale. OSF Great Hall. Free. Info: 482-4829.

11/26,27,28, 11-5pm • Weisinger's Winery, Holiday Open House. Music, tours, wine tasting, food tasting and lots more.

December 1999

12/1-31 • Holiday Carriage Rides, festive horse-drawn carriage rides through Lithia Park. Reservations: 488-7836.

12/1-31, 8pm • Oregon Cabaret Theatre, FULL CIRCLE. First & Hargadine. 488-2902.

12/1-11, 11-5pm • Schneider Museum of Art, WILD BEASTS! Roy DeForest and Galen Hanson. 552-6245.

12/2-31 Th. Fr. Sat, 8pm, Sun 2pm • Actors' Theatre presents, KING OF THE MOON. 101 Talent Ave. Talent. Tickets, Paddington. 535-5250.
12/3&4, 5:30-8pm • Candlelight Tour of Homes. Info: 541-482-3486.

12/3, 5-8pm • First Friday Art Walk. Ashland Gallery Assn. Maps at Chamber & participating galleries.

For Festival of Light
information, call the
Ashland Chamber at
482-3486

NO ONE DOES HOLIDAYS LIKE ASHLAND

12/3 & 4, 9-5pm, 12/5, 12-5pm, • Illahe Tilework's Holiday Sale & Free Meal Benefit, 695 Mistletoe Rd. #E. Tour the studio, visitors may purchase a dove ornament, 50% of proceeds go to Peace House. Info: 488- 2741.
12/3-5, 8-12, 15-19, 21-24 • 17th Annual Dickens Feast. Winchester Country Inn. Reservations: 488-1115.

12/4, 9pm • Rogue Valley Playback Theatre presents STORIES FROM THE EDGE OF TIME, at Havurah Shir Hadash, 185 N Mountain. Tickets \$5. at door. Info 488-2181

12/4, 10-5pm, 12/5, 10-4pm • SOU Annual Craft Fair in the Stevenson Union. Info: 541-552-6461.

12/8, 8pm • JPR Concert: ANONYMOUS 4. SOU Music Recital Hall. Ticket info: 552-6301.

12/10&11, 5:30-8pm • Candlelight Tour of Homes. Info: 541-482- 3486.

12/10, 11, 8pm • The Hamazons present HAMAZONS FOR THE HOLIDAYS at Carpenter Hall, 15 S Pioneer. Tickets \$7. Info: 488-4451

12/10, 11 8pm,12/12, 7pm • Siskiyou Singers presents, THE MANY MOODS OF CHRISTMAS in the Music Recital Hall, SOU. Tickets \$8.00 For more info: 541-482-5290

12/11, 8pm • RVS Holiday Candlelight Concert. First Baptist Church, Ashland. Info: 770-6012. Also in Medford other dates.

12/11, 8pm, 12/12, 3pm • Rogue Valley Chorale presents CHRISTMAS WITH THE CHORALE, Craterian Ginger Rogers Theater. 779- 3000

12/15, 2pm • Gingerbread House Contest Judging at Paddington Station, 125 E Main St. More Info: 482-1343

12/16, 8pm • DESIGN OF THE DECADES FASHION SHOW, Mountain Avenue Theater, Ashland High School info: 482-9217.

12/17, 8pm • The Hamazons present HAMAZONS FOR THE HOLIDAYS at Town Hall, 300 N Pioneer. Info: 488-4451.

12/17 & 18, 7:30pm • Play Reading WITH THORNS OF HOLLY at the Unitarian Center, 87 4th St. Tickets at door, \$5.00.

12/18, 8pm • Southern Oregon Repertory Singers holiday concert IN TIME OF SOFTEST SNOW, SOU Music Recital Hall. Dec.17 at St. Marks Church, 212 N Oakdale, Medford
Ticket info: 488-2307. \$12.00 general, \$10. Senior.

12/20, 3 & 8pm • A CELTIC CHRISTMAS in the Craterian Ginger Rogers Theater, Medford. Ticket info: 779-3000.

12/23, 7:30pm • "A Gift of Cherished Classics" concert at the Clay St.Community Church, 631 Clay St. Free. Info: 482-5281.

12/31 • Rogue Valley Opera presents THE MERRY WIDOW, Craterian Theater, 23 S Central, Medford. 779-3000.

12/31, 8:30pm-12:30am • The Historic Ashland Armory presents A MILLENNIUM PARTY. Live band, door prizes, no host bar, dancing, champagne toast, catered hors d'oeuvres & deserts. Tickets: \$45.pp \$80.p/couple, at Love Letters, 345 E Main.

12/1-31 • The Darex Family Ice Skating Rink, Lithia Park. 488- 9189.

12/31 • Ski Ashland, family New Years Eve ski celebration, fireworks, no alcohol after 5pm. Info: 482-2SKI



Anonymous 4, internationally known for their medieval chant and polyphony, will celebrate the holiday season with a performance of *Legends of St. Nicholas* on December 8 in Ashland. See Artscene, page 29.

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JEFFERSON
PUBLIC
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Online

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JEFFERSON MONTHLY

DECEMBER 1999

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The holiday season centers many of the great faith traditions, and it can bring out the best spiritual elements of humanity. Religion has also, over the ages, been a source for intolerance and alienation. Steven Scholl, publisher of White Cloud Press—becoming one of the country's leading publishers of spiritual books—looks at ways that believers and unaffiliated spiritual seekers can move beyond division towards interfaith unity. He draws on Christianity, Buddhism, ancient Islamic mysticism, and more to present his perspective.

10 **Mo sceal, Sceal gac duine**

In this poetic and entertaining tale—which translates as “My Story, Everyone’s Story”—Tomaseen Foley looks to his Irish roots to find a time when storytelling was as natural as breathing. He sits by the hearth of home and speaks of how central stories are to the richness of each of our lives.



The new season of *The Metropolitan Opera* begins on Saturday, December 4 at 10:30am on the Classics & News Service of Jefferson Public Radio. Here, Ramón Vargas and Ruth Ann Swenson star in *Lucia di Lammermoor*. See Highlights, page 21.

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Celebrate the Holidays with Jefferson Public Radio!

Anonymous 4

Celebrating the Spirit of the Season with a special holiday performance of the 'Legends of St. Nicholas'

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Music Recital Hall
Southern Oregon University, Ashland

For tickets call JPR at 541-552-6301
All proceeds benefit Jefferson Public Radio

Internationally renowned for their superb vocal blend and impressive technical virtuosity, Anonymous 4 combines historical, literary, poetic and spiritual material to transport the listener into a world of peace and high artistry.



"There's a constant weaving of the voice parts over one another, so it sounds like this river of sound flowing along, and it's absolutely mesmerizing!" - Orange County Weekly

Join the staff and friends of Jefferson Public Radio for the 19th annual



Tickets are available at Chateaulin Selections and Ashland Wine Cellar in Ashland, and at Adam's Deli & Cafeteria in Medford.
Also at JPR at 541-552-6301.

Thursday, December 9 • 6-9pm
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Southern Oregon University, Ashland

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Enjoy jazz performed by the Ed Dunsavage Trio.

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a voxPop concert with

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Friday, December 10 • 8pm
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Two-time Grammy winner Keb' Mo' was also twice named the Acoustic Blues Artist of the Year by the WC Handy Blues Awards (1997, 1998) and *Rolling Stone* just nominated his self titled debut one of the five best blues recordings of the decade.

"His greatest asset after his voice is his original songwriting... Keb' Mo' has the ability to make traditional blues come alive in a contemporary setting." - *Houston Chronicle*

For tickets contact the Craterian Box Office at 541-779-3000.



JEFFERSON PUBLIC RADIO

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Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd.,
Ashland, OR 97520-5025
(541) 552-6301
(530) 243-8000 (Shasta County)

See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Radio and the Internet Enter the 21st Century

As we near the end of the 20th century lots of folks are trying to predict where the future will lead us. I've been thinking a lot about the role of public radio in the rapidly changing information age in which we live, and I thought I'd take my own small shot at sharing a few predictions for the future.

We face a future in which the information and entertainment functions which radio has traditionally served will also be available from a variety of other systems. Obviously, the Internet is one such alternative. True, while Internet service currently isn't portable, can be inconvenient, and generally requires a hard-wire connection, I suspect the Internet's abilities will soon transcend those limitations to position the World Wide Web as a more fully plausible alternative to radio. Indeed, many radio stations are distributing their signals on the Internet to reach a global audience, and over time that trend will further shift audiences toward viewing "radio" as more than the box that brings in local stations' signals from the air.

The audio-on-demand revolution has already begun with the MP3 technology which seeks to relieve you of the need to purchase CDs in traditional form and allows downloading the audio you wish to purchase directly to your own player – for a charge of course. Having a library of such material available in digital form in the home will significantly expand the audio choices open to the typical "radio listener."

Satellite broadcasting directly to home and car is also on the horizon. It holds the prospect of replacing the "national broadcasts" – what used to be called networks until the plethora of "cable networks" made

the term reasonably irrelevant – with a few orbiting satellites transmitting national programming services to a reception footprint covering the nation. Traditional networks have been eclipsed in radio, and are already shriveling under our noses in television, in the face of competing mass media. Satellite broadcasting will accelerate the trend.

In the face of these developments some have questioned whether traditional radio, as we know it, will survive. It isn't the first time that has happened and radio has proven remarkably resilient. What has happened to radio in the past, first when television usurped its functions and later when FM vanquished AM, is that radio down-

sized, found new, more narrowly focused subjects on which to concentrate its efforts, and survived some tough times to thrive in its more moderate circumstances. I think that's a pretty good paradigm for over-the-air radio's future now.

Public radio presents a somewhat different story. It has never been a service which has been defined by technology – and it is the distribution mechanisms, the technology, which tends to define all of the futuristic systems described above. Instead, its unique content and its unique mission have defined public radio. I remember a thoughtful public radio supporter about fifteen years ago who cautioned me that public radio's future seemed increasingly rocky to him because CBS has recently launched a new cable channel called "Bravo" which was specializing on programming devoted to culture and the arts. And another, Arts and Entertainment (A&E), was coming down the pike and offering the prospect of similar programming. Bravo couldn't survive as a commercial venture and CBS aban-

doned it. A&E, which is very good at what it does, never became a serious alternative to what public radio provides. And public radio currently enjoys the largest audiences in its history.

Because public radio has been driven by a mission, and a determination to pursue providing programming to attain that mission, it is only vulnerable to serious competition from those who share that sense of mission. That pretty much leaves the commercial media out of the picture. By definition, commercial media are profit-motivated. They can pay homage to the principles on which public radio stands, but they can't duplicate them – at least not if they want to make any money. I think the greatest threat which new technology presents to public radio's future lies in its seductive potential for generating large amounts of income without particular regard for quality, or mission, reflected in its content. Public radio's opportunity in these new fields lies in exploring their strengths as new vehicles for new programmatic ventures which stem from public radio's mission rather than as a "replay" center for old or existing public radio programming.

Does that mean that public radio will largely be immune to competition from new technology? Clearly not. I think that small public radio stations throughout the nation, and many public radio stations in medium and smaller sized communities, will be significantly at risk. If reasonably small percentages of the listening audience in smaller communities were captured by satellite, Internet, MP3 or other competing media systems, it is unlikely that the remaining audiences could support the costs of traditional public radio service. In some communities weaker stations would likely wither or merge with larger stations to form more regional concentrations. The loser in that type of scenario is usually localism, the ability to speak to smaller groups of people "closer to home" about things that are uniquely important in their lives and perhaps less so in the lives of listeners in large urban centers whose "parent" public radio stations would likely absorb those smaller stations.

I also think that public radio stations, again particularly in smaller communities, which remain only public radio stations, will have a harder time justifying their continued existence, and cost, in a more competitive future. For many years I have thought

CONTINUED ON PAGE 5

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JEFFERSON ALMANAC

John Darling

A Gift of an Apple

Love is an emergence of ancient delights dwelling in our bodies and our souls which, in order to live, must be negotiated and agreed to by our everyday, practical, common-sense personalities.

We have to be able not just to love the other, but to like them, to cook pasta by their side, to be interested in the books on their shelves, to do errands with them and to feel the same about things like how to speak to children, what money is for and how to be alone.

What finally persuaded the everyday self of me was that she took long hikes in the hills above Ashland every day, alone, even during the rainy time of year. Her legs were muscled and tanned from years of it and her blue eyes showed the intimacy of looking long distances.

When she told me about this and when she took me with her and I saw her knowledge of the network of Siskiyou foothill trails, with names like Toothpick, White Rabbit and Twenty-Sixty, something in me relaxed and let the ancient delights have their sway.

This was something I could trust. When she was "going through a lot," as we say now, this is what she did, she took it to nature and let the truth of the hills, the winds, gorges, clouds moving, the sun, the grass coming up and dying, the quiet of eternal forests, all this—she let it orient her at mid-life and repattern and reparent her and she came out of it who she is, who she always wanted to be.

When I hiked with her, she glided easily up the trails, wearing her old-fashioned, green canvas knapsack, her dog at her side, nodding at the occasional familiar face, seen here on other treks. When I hiked with her we wouldn't say much. She seemed to carry this space with her, like a thought. I would just let my body sense it and learn its contours and I would find myself thinking: I like her.

She would lead me to these huge boulders tucked all over high above Ashland wa-

tershed and say, here, this is a real good place to sit. She would pull out avocado and cheese sandwiches she'd made and she'd smile and name all the plants and point out all the best colors.

She was almost shy in showing me her world. It could speak for itself, couldn't it? I would glance over at her munching her figs, her aquiline face framed by the shock of blonde hair and I would know she is showing me who she is—and who she is, is this world.

Once, on one of the big rocks, we sat looking out over the sun-mottled autumn valley and she handed me from her snack-pack a bright, red apple. We both looked at the fruit poised between

us and smiled at the humor of this Eve-offering. We let the moment last, grinning like young, naïve lovers of 20, which is what we'd become and felt like and looked like to each other.

This apple-moment really says it all, I was realizing, everything philosophers and sacred texts and romantic poets have ever tried to say—it's all right here, it's all been provided from most distant days. An apple is offered, the veil parts, we are children again and the soul of our self and all things shines purely like a flame.

In his march through history, man has tried to take all this unto himself and design himself as source of it all and then, in a moment, a woman offers a man this fruit and in it and in her is all of nature, all truth, all delight, all nurturance, all generation and all the mystery of it all and the man takes the apple and says would you like to get a bottle of red wine for tonight and make pasta together and she says yes. ■

John Darling is an Ashland writer and counselor.

TUNED IN *From p. 3*

of JPR as a community institution rather than as just a radio station. I recall in an early fundraiser likening JPR to the public library, not just in the sense of books on the shelf but including the sense of meeting rooms for those with common interests, socialization and forging a sense of community purpose. I still believe that is what we do on the air each day. Only now we also are operating JEFFNET, we present concerts and lectures throughout the year, do a bit of publishing (beyond the *Jefferson Monthly*), and are embarking upon a partnership with the citizens of Redding for the restoration and operation of the Cascade Theatre in that community as a performing arts center.

I think that the public radio stations which really succeed in the increasingly complex information marketplace which is arriving daily at our doorstep will be those which remain programmatically true to their mission and who find ways of extending that sense of mission into a variety of technologies and contact points with the communities they serve – in essence, organizations which enlarge their value to their region by extending their scope of service. Obviously, as is always the case in the non-profit world, an organization has to remain solvent. It can only do that for which funding is available. Thus, all such new and corollary ventures must be capable of being supported by the communities they serve.

Do we have all the answers here at JPR? Obviously not.

Do we have a sense of what it takes to keep public radio an essential, distinctive contributing institution for our region? I'd like to think that we do and that we've made a good start at it. ■

Ronald Kramer is JPR's Executive Director.

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JEFFERSON OUTLOOK

Russell Sadler

Air Cargo's Future

During the era of propeller drive airplanes Portland International Airport was an out-of-sight, out-of-mind, but still convenient field along the banks of the Columbia River. In the Jet Age, Portland International is the region's 900-pound gorilla and the natives are restless.

Most of East Multnomah County, including the fast-growing suburbs of Gresham and Sandy, are under the most-used approach paths to the airport's east/west runways. In the past most air traffic was limited to the early morning and early evening hours when flights to the east arrived and departed.

The rapid growth of air freight means planes are now landing all day and all night with only occasional lulls.

The Port of Portland, which owns the airport, wants more parallel runways to accommodate more traffic. Eastside suburbanites do not want any more air traffic. More runways at Hillsboro Airport in Washington County is an alternative to more flights at Portland International. Westside suburbanites, weary enough of Hillsboro's executive jets, do not want commercial flights at that airport.

In recent months the Port of Portland has launched a trial balloon, lofting the idea of a new regional airport "south of Portland." Land use watchdog groups do not want a new airport south of Portland because it will gobble up prime farmland. There is even a faction that just wants to forego airport expansion and accept the economic consequences.

Any fight over a new airport "south of Portland" will be long, bitter and divisive. A careful look at a map of the Willamette Valley shows there is only one location that meets the huge bare land requirements of a regional airport—west of Interstate 5 between Salem and Woodburn. It is prime

agricultural land. Marion County is consistently the state's number one agricultural producing county. A new airport in that location is inconvenient to either of the state's two largest population centers—Portland and Eugene. It is another Sea-Tac (Seattle-Tacoma) and it won't fly. Nor should it. New developments at smaller airports in Oregon could reduce the growing air freight pressure at Portland International.

Oregon's economy is heavily reliant on international air freight. But the growing air freight business does not necessarily require relocating Port-

land International Airport. A new generation of jets is going to change the face of domestic and international air freight. That is why some farsighted people got the name of Medford's airport changed to Rogue Valley International Airport.

"Where do I get the Medford flight to Paris," joke the smart-alecks. "Delusions of civic grandeur," sniff the know-it-alls. There are no delusions. There will be no flights to Paris from Medford, but a handful of farsighted people realize there will be rapid growth in containerized international air freight and they want to snag some of it for Medford.

The label "international" on a airport simply means U.S. customs and agricultural inspection are available. The growth of containerized air freight creates major bottlenecks in coastal and mid-continent international hub airports. The containers from international flights back up at these hub airports until government inspectors can do their work and send the containers on their way. It has been impractical to bypass this growing bottle neck until recently.

The 737 and DC-9 jets that carry most passengers from major international hubs like Sea-Tac, Los Angeles or San Francisco

“
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to domestic airports like Medford and Eugene only carry loose freight in their cargo holds. It is called "break bulk" in the shipping business and it means each piece of freight is loaded and unloaded separately. Any international air cargo must be inspected at the international hubs before it is taken out of its containers and loaded—piece by piece—onto flights to smaller domestic airports. That barrier to the free flow of international air cargo is about to break.

A new generation of jets to replace the venerable Boeing 737s and DC-9s is being built to carry containers instead of "break bulk" cargo. Provided airports like Medford and Eugene build sufficiently long runways, these newer planes can fly profitably into smaller airports because containerized freight will make up for the small number of paying passengers.

Instead of delaying international air cargo containers at coastal hub airports, they can be immediately loaded into the bellies of planes bound for the Rogue Valley International Airport, for example. The international containers are inspected in a bonded warehouse closer to their destination and sent on their final journey by truck or train. A private company operates such a warehouse in Medford today and the recently begun runway extension will allow larger jets to land in the next few years. With longer runways and central commercial locations, it is conceivable that small towns like Pendleton could restore some jet flights lost to "deregulation."

Officials who operate smaller domestic airports make a convincing case that this is the future of the air cargo business. It should reduce the pressure to expand international hub airports like Portland International.

Money and effort spent fighting over relocating Portland's airport would be better invested redesigning and organizing Oregon's surface transportation system to accommodate the growth in commerce and minimize its impact on the way we live. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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Imagine . . .

Thoughts on reaching across spiritual boundaries to find interfaith unity

As we approach the holiday season (Christmas, Hanukkah, Kwanza and the New Year/Century/Millennium), the religious themes of these special times cause many of us to pause from our normal routines to reflect on the deeper questions of life. For many, a return to the "true meaning" of the holidays is a return to the spiritual dimension. Traditionally, most have found that dimension within the world's great faiths.

Another idea is making big leaps these days, though: that there is a difference between spirituality and formal membership in a faith community. Here in the United States this is creating a fascinating shift in the culture, in which nearly one-fourth of adult Americans—over forty million—now inform pollsters that they are on a spiritual quest outside of a faith community. Even the Dalai Lama, one of the outstanding spiritual figures of our time, writes in his book *Ethics for the New Millennium* of the human ability for ethical conduct and happiness without specific religious faith.

Imagining peace and human solidarity, however, is a great deal different than creating it. How can believers and unaffiliated spiritual seekers together move toward higher ground and support peace, unity and diversity among faith traditions? We must first be clear that religion, like all human endeavors, is a mixed bag of light and darkness. The strengths of traditional religion are many: In its best moments, religion takes a value-based approach to social and political issues, beginning with prayerful reflection on the sanctity of life. That re-



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lection illuminates the value of community, and the dignity of the individual. It gives preference for the poor, the stranger or the minority. It highlights the need for reciprocity and love in our dealings with others. It gives thought to the nature of evil. Especially during these holiday times these are spiritual themes that bring out the best in all of us, reminding us of the

mysteries of love, charity, and sacrifice for the good of all.

Yet there are strong reasons why millions of Americans are turning away from traditional religious affiliation. One reason is that patriarchal theology, with all its social ramifications, is a thorny issue for the world's religions in our post-modern world. It leads many to question the relevance of scriptures written thousands of years ago that proclaim women to be less than equal with men. But an even more fundamental reason many turn away

is the religious root of intolerance and alienation.

Intolerance and religion

Us vs. them. Since Cain and Abel we humans have been dividing into antagonistic groups. In-group love and out-group aggression are by no means the sole domain of religions. Sports teams, ethnic groups, and love of country are other hotbeds in our collective life for the creation of us vs. them aggression. It's often evident in our local

ARTICLE BY
Steven Scholl

daily lives: for example, last year I attended an Ashland High School football game and was stunned by the verbal abuse streaming from one of the adult Ashland fans aimed at the kids playing for a Medford school. Religion is far from alone in its ability to stir up conflict and division.



But down through the ages religious affiliation has given the most dangerous examples of how love of one's group can create bitter strife within the human family. Why this is so is not difficult to fathom. For people of faith, belief entails choosing to accept one set of creed, cult, and community rather than another. Because religion is a matter of choice, this can lead to the creation of pride and prejudice: pride in my group and its doctrines and practices that I have committed myself to serve and defend; and prejudice toward those who have chosen other paths. Not everyone falls prey to this trap. But when it happens, the results are indeed dangerous.

Religious in-group love and out-group aggression is more dangerous than other forms of intolerance because of the nature of the truth claims of religion. Love of a sports team or even one's country can never reach the depths of devotion that we may hold for religious ideals and institutions. Since religious ideals are held to originate from a transcendent and perfect source, religion often carries with it a shadow dimension: when a "non-believer" chooses a different set of beliefs they may be seen by a believer as willfully turning away from the transcendent and sacred claims of the "true faith." Because religion takes the believer into realms of salvation and ultimate meaning, the stakes are much higher and the emotions surrounding religious choices run much stronger. This dimension of religion is evident in the horrific religious-based hatreds that have killed millions and millions through the ages.

Again, let me stress that this is only the shadow aspect of religion. Every faith tradition I have studied generates reformers and saints who challenge their brothers and sisters in faith to move beyond the traps of religious intolerance, as we must now challenge each other. What these religious visionaries have recognized is that, yes, there is something wrong at the heart of our community because there is something amiss at the core of our human condition. But they also recognize that, by calling on the highest ethical principles that are at the heart of religion, the antidote to the poison of religious intolerance can be found within the great faith traditions. Gandhi (a Hindu) and Martin Luther King, Jr. (a Christian) are two such modern visionaries who sought to heal the disease of intolerance by calling on religious ideals.

Beyond Christianity's Golden Rule, here are two effective religious practices that can help us move beyond religious intolerance.

**WHEN WE TRY TO
FOLLOW THESE
GUIDELINES,
WE BEGIN TO BREAK
DOWN OUR RELIGIOUS
PRIDE AND PREJUDICE,
AND NEW AND DEEPER
WISDOM ENTERS
INTO OUR LIVES.**

Talking Our Way Out

Interfaith dialogue works to deflate pride and prejudice. It is easy for me to hold prejudices if I never leave the comfort of my world view by engaging in dialogue with those who see things differently. Dialogue among religious believers and other spiritual seekers provides us with opportunities to expand our horizons, to see things in a new light. Leonard Swidler, a Catholic theologian and a leader in the interfaith dialogue movement, has proposed a helpful set of guidelines for interfaith dialogue. Swidler suggests that:

- * The primary purpose of dialogue is to learn—that is, we enter dialogue to change and grow in the perception and understanding of reality, and then to act accordingly. Conversely, the primary purpose of dialogue is not conversion but understanding and deepening of experience.
- * We each must come to the dialogue with complete honesty and sincerity and we must assume complete honesty and sincerity in our dialogue partners.
- * Dialogue can take place only among equals and on the basis of mutual trust.
- * We must not compare our ideals with our partner's practice but rather our ideals with our partner's ideals, our practice with our partner's practice.
- * All of us entering interfaith dialogue must be at least minimally self-critical of both ourselves and our own religious tradition.
- * We eventually must attempt to experience the partner's religion "from within," what the great 17th century poet John Donne calls "passing over" into another's religious experience and then "coming back" enlightened, broadened, deepened.



These are not easy suggestions to follow. I know because I have tried them and often failed when engaged in religious discussions with friends. But when we try to follow these guidelines, we begin to break down our religious pride and prejudice, and new and deeper wisdom enters into our lives. Recently a powerful example of this kind of dialogue took place when several members of the Havurah Shir Haddash synagogue of Ashland traveled to Israel and the occupied territories to engage in dialogue with Palestinian Muslims and Christians. Ashlanders Rabbi David Zaslow, Rachel Zaslow, and Poppie Alexander were among the group of American Jews who took part in this unique dialogue based on the principle of compassionate listening to one's dialogue partner. When I spoke with David, Rachel and Poppie on their return, they all agreed that their lives had been transformed by the experience of this powerful form of dialogue. They had entered into the lives of Palestinian mothers, fathers and children who formerly

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Mo Sceal, Sceal Gac Duine

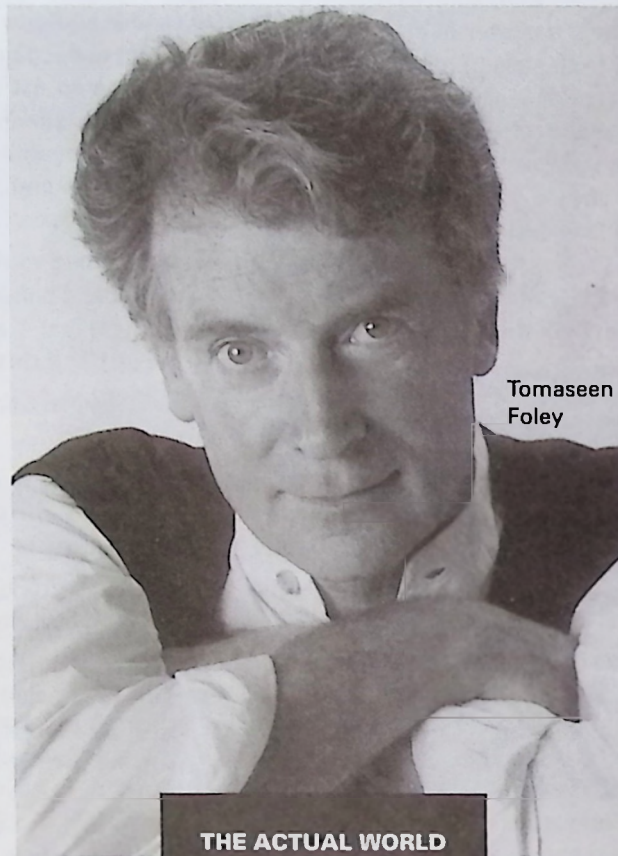
(My Story, Everyone's Story)

Stories are man's oldest form of communion; without them there can be no community.

In the West of Ireland, as recently as fifty years ago, storytelling was as natural as breathing; so much so that the people rarely saw themselves as storytellers any more than they saw themselves as breathers. Not only did every person have a treasure-trove of stories, so did every place, every field, every scythe, every milk churn, every glen, meadow and bog—everything *had* to have a story, for it was the story that made it real and actual. The story gave birth to it; it was from the story it got its spirit and its energy and gained its relationship to everything else around it. Its story gave it life.

The whole of life was a web of stories—that was how life became enchanting and enchanted; inanimate rocks glowed with a sense of wonder because the people, as it was said, had the story to them. Even today, sea shore rocks no more than twenty feet apart have their own name, their own story, their own history. A tiny green field, no bigger than the living room of some American homes, is imbued with its own spirit, its own energy; a small field that, perhaps, during the Great Famine, the Great Hunger, fed the ancestors of the family who now tell the story of the field's unbridled generosity. Can such a field ever become mere real-estate to be bought and sold at the profitable moment?

Even into the modern times many a suburban American who had never laid eyes on Ireland suddenly found himself heir to a cluster of green fields and stone walls and, maybe, if he were divinely blessed, a thatched



Tomásean
Foley

**THE ACTUAL WORLD
IN WHICH WE LIVE OUR
DAILY LIVES IS NOT
REALLY MADE OF
ATOMS; NO, IT IS
MADE OF STORIES.**

CHRISTOPHER BRISQOE

cottage—in some remote parish in Ireland with an unpronounceable name that probably began with Bally (the Irish word for home). And all this because a childless uncle or aunt had died and had inevitably willed the fields of green to the next-of-kin in the bloodline—regardless of how far-flung or estranged or suburbanized that next-off-kin may be. The call always went out, and carried with it the impassioned story of the fields, almost as if the call came from every corner of every field, even from the stones in the walls themselves. Astonishingly, it was nearly always answered. The story did its job.

French poet Jules Supervielle puts it beautifully in his poem "The Call":

*And it was then that in the depths of sleep
Someone breathed to me: "You alone can do it,
Come immediately."*

Even a man as modern as Einstein said that imagination was far more important than knowledge. The actual world in which we live our daily lives is not really made of atoms; no, it is made of stories. We are less *Homo sapiens* than we are *Homo narrans*. When we ignore that fact we pull ourselves up by the roots and begin to die slowly from the top.

Turlough O'Carolan, for example, the last of the great Irish harpists, is said to have composed the best of his music inside fairy raths (forts). So it was said that he stole his music from the fairies—or they gave it to him, for they are of course the ultimate composers of divine

ARTICLE BY
Tomásean Foley

music. Knowing even that little bit of a story, can we ever again listen to O'Carolan's music in quite the same way? Won't we always be wondering: did he make a pact with the fairies? Did they favor him because he was blind—and therefore unable to see them?

When Jesus of Nazareth was laying down the foundation stones for Western civilization he did so by laying down story after story, one upon the other, like any good carpenter. How can we moderns doubt the power of simple storytelling?

But we do. And perhaps we do because some stories are like some stars whose light—though it has been shining for millions of years and traveling towards us through space at blinding speed—has not yet reached us, to illumine our dark, dark night.

The great South African writer Sir Laurens van der Post, in his book *Jung and the Story of Our Time*, says that for Carl Jung "...that story was the personality's most precious possession, whether it knew that or not, and the person could only be cured—or healed as he put it—by getting hold of the story." What Jung called our most treasured possession, our own story simply told, has been wrested from us by television, by sensational newspaper headlines, by computer games, by blow-'em-up, shoot-'em-down, hack-'em-to-bits films.

Life nurses at the breast of the story we carry in our hearts. This is true not only of our personal life, but of the life of the time in which we live. There is a collective story that is formed of all our individual stories, and, if we are to believe the historians, entire civilizations have been brought down by a single collective story.

But storytelling is a door few of us open anymore. Thomas Moore, in his book *The ReEnchantment of Everyday Life* says that "because stories can reveal the soul in all its paradoxical splendor, industries are created whose intention is to bind the power of stories." We are so bombarded by the stories on TV, in the movies, on the computer screen, on the radio, even in live theatre, that the story of our own life is hidden from us by the moment-to-moment onslaught of a technological age that tells us that we are merely consumers—while the meaning and purpose of our own life lies fallow, or worse, utterly hidden from us. Even the very soil in which we may cultivate and grow the meaning and purpose of our life is denied to us; it is hidden, like a secret garden, behind stone walls, in the face of which all but the stoutest hearts grow faint.

But there is a door to the secret garden of our lives. A door that has been there since the first light, since the first light of the first fire lit by the first of mankind glowed in the night, pushing back the surrounding darkness. Perhaps it was in this very light mankind first found the door, and since then generation after generation of our ancestors have beaten a track to that same door.

Sir Laurens van der Post has said that "this is a generation bleeding at the roots, for we have lost touch with the earth, the sun, the moon, and the stars." In a surfeit of technology we have lost our birthright—the sense of wonder inherent in our own life. Stories—our personal story as well as the story of our time, for they are inseparable—can light up the way to that door that is becoming increasingly difficult to find but, having found it, before knocking fervently and humbly, we can look behind us and see that the

small lights from our neighbors' stories that glow like an isle of candlelight in the darkness behind us and, unbeknownst to us, have led us to our own door.

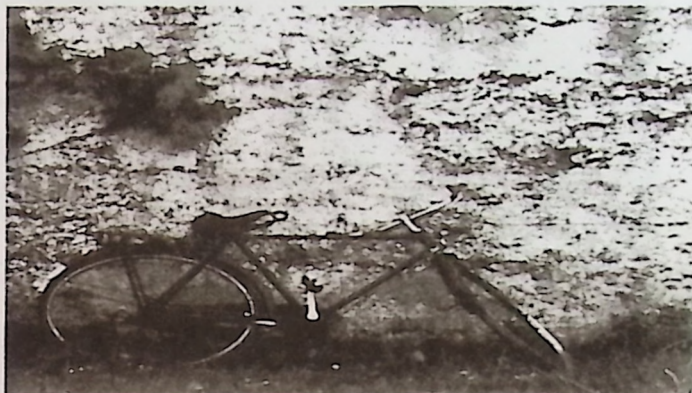
We are not merely impoverished by the lack of story in our lives, many are imperiled by it; some—adolescents particularly—are transfixed by it. Like a grain of sand in an oyster shell, stories carry not only the power of transformation but, more significantly, the power of transfiguration—not instantly, not easily, not readily, not today or tomorrow, but in the long and broad sweep of our life stories can lift us up onto the shoulders of our ancestors where we can see beyond the thicket of television and computer and movie screens, so that we are no longer blinded by their phospho-

rescent glare. Then, as Wordsworth said, "we can see into the life of things." For we then are free to seek the purpose and meaning in our own life, we can see the door to the walled garden, and take hope that we may find our own way to it. For we need to know that there is a door, and that life has expectations of us that only we can fulfill. Stories are bringers of that dawn. They come trailing clouds of glory.

Once we have heard the full story of the journey of someone's life, and once we have absorbed their story into our hearts, we get an understanding of that person and a compassion for them, so that we can never again see them as entirely separate from us, nor can we see their fate as separate from our own.

The telling of our story should in no way and in no circumstances be confused with either the psychotherapeutic process or the analytic process: mankind placed its trust on storytelling for tens of thousands of years before either of these troublesome beasts lay down on the green and grassy fields of humanity. In marked contrast to both, within the realm of storytelling, the teller's story is never subjected to analysis of any kind: it is allowed to stand on its own, without comment. Like our ancestors, we place our trust that in the simple and heartfelt telling there is a healing so deep and whole that it is beyond the reach of analytic measurement. We leave it to the teller, in the broad sweep of life, to descend into the depths and in doing so she will surely find that source of her story is the source of everyone's story. *Mo sceal, sceal gac duine.* (My story, everyone's story.)

■



Tomaseen Foley is a storyteller, writer, and photographer. He is the second youngest of seven children and was born and reared on a small farm in the remote parish of Teampall an Ghleantain in Ireland. His show, *A Celtic Christmas*, is an evening of stories, dance, song, and music—a re-creation of a night before Christmas in simpler times and gentler places: a farmhouse in the West of Ireland fifty or so years ago, in the days before the motor car, the television, and the telephone, when the old traditions still glowed like embers in the fireplace. (For information on *A Celtic Christmas*, see the inside back cover.) His story *Parcel from America* was released last year as a CD and was recently commissioned by the Cleveland Playhouse for development as a musical.

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NATURE NOTES

Frank Lang

Gray Whales

Plan to spend time along the Oregon coast in late December to celebrate an annual event, the peak southward gray whale migration.


The California gray whale, *Echrichtius robustus*, is also called the devilfish, *ballena gris* (in Latin America), and *seryy kit* (in Russia). The generic name commemorates a nineteenth-century Danish zoologist, Professor Eschricht. These gentle giants are 40 to 45 feet long and may tip the scales at 35 tons. Yankee whalers named them devilfish when they discovered that female whales with calves aren't gentle: they aggressively defend their young. Gray whales are mottled with white barnacles and yellow or orange patches of whale lice. Both crustaceans are harmless commensal organisms along for the ride. Barnacles are usually very sedentary as adults, unless of course attached to whales, or when immature, as pelagic zooplankton drifting in the ocean currents.

Gray whales have one of the longest mammalian migration routes known, from the Arctic to Mexico. May through November individual whales are in the Arctic Ocean feeding on bottom-dwelling crustaceans. The remainder of the year is spent in migration and in temperate and tropical breeding grounds. Gray whales migrate as singles or in groups of sixteen or less, with three or fewer being most common. Most gray whales stay within the 100 fathom

line. This makes for great whale watching, especially for those of us who suffer from the ups and downs of ocean travel. These leviathans can be seen from shore.

Where to go to watch the whales close to home? Almost any high promontory along the Oregon and California coast will do. From north to south along Highway 101 in southern Oregon try Cape Arago, Cape Blanco, Cape Sebastian, or Cape Ferrello; in northern California, Point Saint George, Crescent Beach Overlook, or Patrick's Point State Park.

Take your binoculars or spotting scope and raingear when you go to the coast this winter to look for whales. Whales are easiest to spot from land in the early morning

before with wind whips up the white caps and when skies are overcast to reduce glare. If you miss the whales? Try again this spring. 



GRAY WHALES

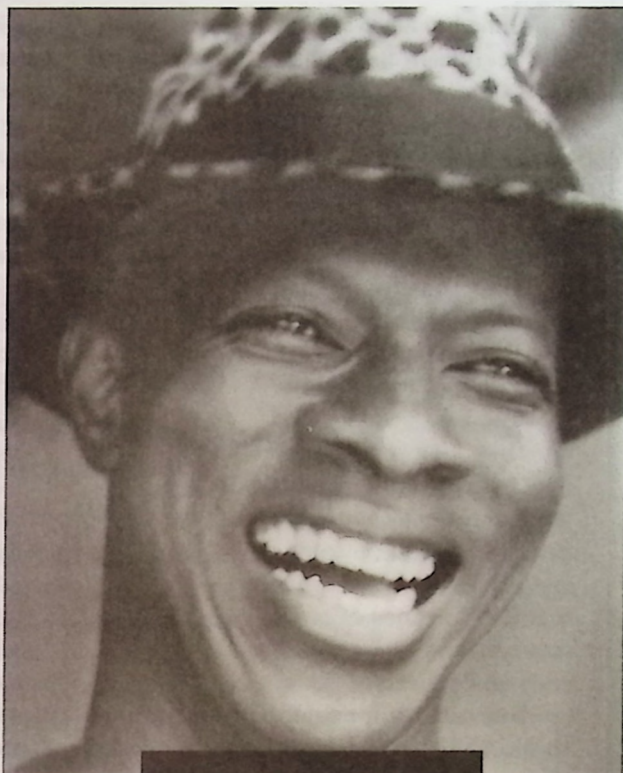
HAVE ONE OF THE LONGEST
MAMMALIAN MIGRATION
ROUTES KNOWN.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Keb' Mo'

On Friday, December 10, Jefferson Public Radio presents double Grammy award winner Keb' Mo' in a solo concert at the Craterian Ginger Rogers Theater in Medford. The performance will be a benefit for JPR. Keb' Mo' could easily be mistaken for a Mississippi Delta native, but he was actually born and raised in the Compton area of Los Angeles. Born Kevin Moore, there is definitely more to Keb' Mo' than meets the eye. An honest and passionate musician, it took Keb' Mo' a long time to settle into the popularity that he now enjoys.

He spent his 20s and 30s searching for that magic sound and discovering his musical niche. He played a few stints with various artists, including a few years with former Hot Tuna violinist and vocalist Papa John Creach. After playing with Creach, he worked at A&M Records as a staff writer and demo producer; that led him to his first LP, made in 1980 on Casablanca's Chocolate City label. The album was unsuccessful and marked an extremely low point in Keb' Mo's career. He came close to walking away from music and looking for work in an entirely different field. However, he decided to stay with music, thankfully. At the time, he remarked, "God wouldn't have put me on the planet and not given me the tools to take care of myself. This music must be my tool, so I'm gonna trust it and see where it takes me." He adds in retrospect, "I made a commitment to being myself and going down the path to learn what I need to learn. It was really hard to make that commitment. The commitment has been there my whole life, waiting for me to make it. When I finally did, things really began to change."



**KEB' MO' HAS
SUCCESSFULLY MELDED
ACOUSTIC BLUES AND
MELODIC POP-FOLK INTO
A DISTINCTIVE VISION
THAT SHOWCASES HIS
WARM PERSONALITY
AND GRACEFUL
MUSICIANSHIP.**

That source and deep sense of inspiration eventually led Keb' Mo' to a deal with the newly revived Okeh label. They released his self-titled CD in 1994, which won the coveted W.C. Handy Blues Award for "Country Acoustic Blues Album," and Keb' Mo' has been a success ever since. He has the gift of music in his heart and soul, and is a true student of the rich history of the blues. Keb' Mo' comments that he's a songwriter first, before

being a blues man. He doesn't believe he'll be a blues man forever, but blues inspires him to be real about his music. Blues music wasn't part of his musical roots (he didn't even discover Robert Johnson until 1990), but Keb' Mo' worked his way into it and educated himself thoroughly on all the various subtleties and styles within that musical genre. "Whenever I heard the blues or would play the blues, it would lure me closer and closer. I was going the other direction, but when I finally came around to it, it opened up my own soul. That opened the doors to other opportunities. People

started listening."

Keb' Mo's latest Grammy award winner—his third album, *Slow Down*—marks a new maturity in his special artistry. On his previous two albums, two distinct styles resided comfortably side by side: the acoustic-inspired blues in the tradition of Robert Johnson, Big Bill Broonzy, and Mississippi John Hurt; and the melodic pop-folk style evocative of James Taylor and Paul Simon. With *Slow Down*, Keb' Mo' has successfully melded these two styles into one: a distinctive vision that showcases his warm personality and graceful musicianship. In response to a comment about *Slow Down* being a blues album infused with a pop sensibility, he says "I just

CONTINUED ON PAGE 17

BY
Maria Kelly

Michael Feldman's

What'd'Ya Know?

All the News that Isn't

Emboldened by their defeat of the Nuclear Test Ban Treaty, Senate Republicans vote down the Magna Carta, Bill of Rights and penicillin.

After a series of policy defeats, Clinton proposes wider protection for U.S. forests. "O.K., boys, clear-cut 'em!" Of course, this comes from a man who's tied to a tree, with Trent Lott doing a woo-woo dance around him.

Al Gore receives labor backing — hopefully they'll remember him when he needs work.

Kansas rewrites its science curriculum, deleting "evolved from" and substituting "may have been shirt-tail relatives on your mother's side."

Analysis shows a satellite intentionally crashed into a lifeless desert-like moon did not kick up a spray of water — only scientists surprised.

And researchers discover that the brain continues to add new cells in men my age so there's absolutely no excuse for feeling the way I do.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ONLINE

Joe Loutzenhiser

Humble Beginnings

Time has always been an arbitrary measurement to me. I was in my twenties before I could recite the months in order, and I rarely remember in what particular month or year some important event from my life took place. It seemed the only meaningful measurement of time was the change of seasons. In some ways I was living the same year, over and over. Sometimes I regret this lack of awareness, when I can't remember how old I was when I had my first kiss, or learned how to drive. It also makes me ambivalent about New Year's Day. What meaning can January 1st have when it is just another of an almost endless series of sunrises and sunsets?

But as a youngster I do remember thinking about the future, and pondering the year 2000. It seemed infinitely far away. I wondered what I would be like, what my life would be like. But what fascinated me the most were the possibilities of what the world might become.

My father took me to see *2001: A Space Odyssey*, when it was in the theaters. I remember thinking; "I'll be alive when we have spaceships and computers that talk like a person. The future will be wondrous." There was a television show, *Space:1999*, with moon bases, spaceships, and strange mysteries to be plumbed. It certainly wasn't the best science fiction, but I watched because I thought that maybe I was seeing my future. For some reason those years, 2001 and 1999, seemed to make the shows more tangible. It was like a promise.

Of course, as I grew older I realized that spaceships and moon bases were not to be part of my future. I became ambivalent and lost my interest in science and engineering, the disciplines I thought would carry me into space. I retreated into literature and writing, and a numbing disbelief of our so-

ciety's antipathy towards intellectual and technological progress.

Fortunately I discovered a new passion—computers. It revived my interest in science and technology, and showed me just how wondrous my future could be. I could become a pioneer of sorts.

We expect a lot from our computers,

and depend on them for so much. When they fail or prove difficult we grouse interminably. But if you zoom out and view the timeline of our industrial revolution you will find that computers are a burgeoning technology. Coarse and unperfected, computers have unlimited potential which they have

“
COARSE AND UNPERFECTED,
COMPUTERS HAVE
UNLIMITED POTENTIAL
WHICH THEY HAVE SCARCELY
BEGUN TO FULFILL.”

scarcely begun to fulfill. The first airplane flew in 1903, but it was fifty years later before air travel became accessible to the general public. The first practical computer was built in 1951 (UNIVAC I), but it only took twenty-five years before computers were in widespread use. And this tumultuous last decade has given us a hint of what the next may hold. We will soon live in a world where the common man will have access to immense amounts of information along with the computing power to mold it to his will.

This unprecedented technological revolution is the culmination of two fortuitous developments.

First was the development of a national networking infrastructure. Originally called ARPANET and used by the military, eventually it became the foundations of what we now know as the Internet. Before its widespread use, the Internet was nurtured by government and educational institutions that used it to communicate and share information. University computer departments, with their legions of eager students, developed and refined much of the software we take for granted today. AT&T also played an important role with the creation

of UNIX and the C programming language. UNIX was designed to run on many different kinds of computers and specifically to make use of networking. This flexibility made it popular and further promoted the growth of the Internet.

Then in the early 1980s the personal computer revolution took hold. The instigators of this movement were a reluctant IBM and an enthusiastic Apple. Once inexpensive PC clones became popular the inertia became unstoppable. A handful of visionary companies created software that made PCs eminently useful. Programs such as Lotus 1-2-3, dBase, and WordPerfect became business standards. Later Microsoft put a friendly face on the PC with Windows and the combination became ubiquitous. As much as we might not like to admit it, much of the success of the PC is due to Microsoft. Without their neurotic need to dominate the industry we would not have had the fierce competition that has spawned so much great software.

Now as we peer into the next millennium we have a high-speed network rapidly enveloping the globe converging with a populace growing ever more proficient at the use of the now-commonplace computer. This potent combination will forever change our world. We see small examples of this now, such as the email messages sent from besieged Kosovo and the Open Source movement (www.opensource.org), but nothing like what the future will bring.

Knowledge is truly power, and the people with access to the vast troves of information and the tools to harness it will become the leaders of the next century. Geeks, technologists, intellectuals, educators, scientists, and engineers will shape and improve our future, not ignorant politicians and conglomerates with something more to sell. Hopefully these trends will promote a more informed, less bovine, citizenry that is better able to educate and govern itself. The value of what one knows, and what one shares, will become more important than what one possesses. In a strange way our technology will help us return to a more rational way of life, and that is a future I can live with. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

POETRY

Seeing off a Friend

BY STEPHEN BERMAN

Down from my horse
I pour a parting cup
and ask you, old friend,
where you're headed now
You say you never found
your heart's desire
You're going home to rest
in South Hill's folds
And then you're gone
no time to ask again
A white cloud floating
toward the far horizon

Du Fu's Thatched Hut in Chengdu

The map on the wall
tells everything
A life spent practicing the crafts
of government and poetry
in every obscure outpost
of the empire
So much time travelling
the rivers and canals
No wonder he compared himself
to a lone gull
Patriot, proud aristocrat
what would he make
of these now literate peasants
come to pay homage
at his shrine?

Visiting the First Emperor's Tomb

A muddy hill
strewn with green brush and scrub
and peddlers hawking trinkets
Near the top
a squatting girl opens her hand
shows me the coins she's selling
Below a fat American
bargains with a vendor
of Mao hats
Heaven knows neither Mao's ghost
nor the Emperor's
would savor such a scene
It must be part of the price
a great man pays

Stephen Berman says his poems set in China and translations of Chinese poems are witness to a love affair with Chinese language and culture which began in the late fifties and continues today. These poems are from Berman's book Notes from a Chinese Journey (Wellstone Publications, Ashland, 1998). "Seeing off a Friend" is a translation of a poem by Wang Wei (701-761) while "Du Fu's Thatched Hut in Chengdu" and "Visiting the First Emperor's Tomb" are Berman's poems in response to sites in China. Stephen is a music teacher, guitarist and lutenist who has produced several recordings. He lives in Ashland.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon,
Jefferson Monthly
poetry editors
126 Church Street, Ashland,
OR 97520. Please allow two to four weeks for reply.

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

**Saturdays at 11am on the
Rhythm & News Service**

**Sundays at 3pm on the
Classics & News Service**



FROM NATIONAL PUBLIC RADIO



ON THE SCENE

Joanne Silberner

Covering Mental Illness

Joanne Silberner has been with NPR as a health policy correspondent since 1992. She's covered the rise and fall of the Clinton health reform plan, various health insurance initiatives, a slew of Medicare proposals, the business of medicine, and what it's like for doctors and patients in the 1990s. From 1997-1998 she was on leave on a media fellowship sponsored by the Kaiser Family Foundation where she focused on mental illness.

For a long time I avoided covering mental health issues — the topic was overwhelmingly broad, and I couldn't see a way into it. Then in 1996 I was cover-

ing a seemingly endless Senate debate on the Health Insurance Portability and Protection Act. The debate ran deep into the night. I was only half listening as discussion began on a proposed amendment that would have required insurance companies to pay for serious mental illnesses no differently than they pay for physical illnesses — in other words, no lower lifetime limits, no higher co-payments. Three Senators got up and told incredibly moving stories. Republican Senator Alan Simpson was near tears as he told about a favorite niece who, because of the stigma against people with mental illness, never got the help that might have prevented her from killing herself. Republican Pete Domenici and Democrat Paul Wellstone — two men who almost never agree with one another — told of the struggles of a daughter and a brother with mental illness. It was the most interesting discussion I've ever heard in the Senate. (The amendment, by the way, failed, but in a much watered-down form eventually got through.)

The Senate debate sparked my interest. So I started doing stories, and to my amazement they wrote themselves. Many people

with mental illness, and many of their family members, wanted to talk, wanted people to know what it was like. One story really sticks in my head, of a young woman who went off to college and began hearing voices and suffering serious depressions. She was unsuccessfully treated for years with everything from anti-psychotic drugs to electroshock therapy. Every year she hit the maximum expenditure from her health

insurance company. Her parents nearly bankrupted themselves trying to help, but still she wound up in sub-standard state hospitals until the next year, when her father was able to switch to a new insurance policy. One day she was in a university hospital's psychiatric ward, in four-point restraints, literally having a fit when a neurologist walked by and saw her. He asked the medical staff why this woman with epilepsy was in the psych ward. Once she had the diagnosis of epilepsy — a medical diagnosis instead of a psychiatric one — the upper limit on her care jumped from \$100,000 to \$1,000,000. Same person, same symptoms, different name for her disease.

During my fellowship year I focused on three people at a state hospital that was closing. They allowed me to interview them periodically at the state hospital and at their new homes. There was so much there — what it took for them to deal with their diseases, their complex interactions with their families, the way they were treated by various government entities. It convinced me that there is everything in these stories — human interest, government policy, politics, medicine. It all makes for the kinds of pieces I hope will let NPR listeners do what I do — spend a little time in a corner of the world they might not otherwise have visited.

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were anonymous representatives of "them" but who became like family, who became "us."

The Way of the Mystic

The last of Swidler's dialogue guidelines moves us into the arena of personal spiritual experience. It is this inner dimension of religious faith that opens up another way beyond religious intolerance. All of the world's faith traditions have produced great mystical teachers, men and women who embody the highest ethical and spiritual ideals found within religion. Mystics tend to reach a deep awareness of what we might call the unified field theory of spirituality. What they convey through their poetry and prose writings is how, in mystical awareness, the familiar categories of human culture, built on language and everyday experience, break down. Words like "God," "Spirit," "Nirvana," and "Truth" lose their meaning. A contemporary mystical thinker, Luther Askeland, describes this beautifully:

"To cross the boundary, passing into the formlessness of God or Being, is also to move into silence, a place without concepts or words. This is, for the mystic, the highest goal, the end of the contemplative life. Language cannot be brought along on this wandering, for this is territory the intellect cannot map. Words cannot give an accurate picture of what the mystic sees and hears there, nor can they describe for us what the mystic touches or is seized by or what nourishment he or she takes in. We know, however, that the mystic will not simply disappear into immensity, for a return to the shared human world and its maps is inevitable."

And on his or her return, the mystic quite often teaches a practical lesson of unity and tolerance among differing religious allegiances. Ibn Arabi (13th century), the greatest mystical thinker within the Islamic tradition, was one who had such an experience beyond language and concepts. In a poem reflecting his spiritual insight of unity Ibn Arabi writes:

*Wonder,
a garden among the flames!*

*My heart can take on any form:
a meadow for gazelles,
a cloister for monks,*

*For the idols, sacred ground,
Ka'ba for the circling pilgrims
the tables of the Torah
the scrolls of the Qur'an.*

*My creed is love;
wherever its caravan turns along
the way.
that is my belief, my faith.*

Here Ibn Arabi sees all creation as worshipping the "God beyond all dogmas" because all things, human and non-human, participate in the mystery that is Life.

A contemporary mystic, Buddhadasa of Thailand, has reached a complimentary perception from a Buddhist perspective. Buddhadasa observes that most people are "under the impression that there are many religions and that they are all different to the extent of being hostile and opposed. Thus one considers Christianity, Islam and Buddhism as incompatible, and even bitter enemies. Such is the conception of the common person who speaks according to the impressions held by the common people. . . If, however, a person has penetrated to the fundamental nature (*dhamma*) of religion, he will regard all religions as essentially similar. Although he may say there is Buddhism, Christianity, Islam, and so on, he will also say that essentially they are all the same. If he should go to a deeper understanding of *dhamma* until finally he realizes absolute truth, he would discover that there is no such thing called religion—that there is no Buddhism, Christianity or Islam."

A world with each of us transcending the boundaries of faith, at the holidays and all year: imagine that. ■

Steven Scholl is publisher of White Cloud Press of Ashland, a company that specializes in publishing books on religion, mythology and memoirs—including works by Mother Teresa and Kahlil Gibran, and a critically acclaimed translation of the Qur'an. The press has a special interest in interfaith dialogue and mysticism. Scholl is editor of *Common Era: Best New Writings*

on Religion, *The Peace Bible*, and is a contributor to *The Encyclopedia of Religion*, edited by Mircea Eliade. Steven is also a regular writer on religion for *The Oregonian*. White Cloud Press can be reached at PO Box 3400, Ashland OR 97520. Phone/fax: 541-488-6415. Web: www.whitecloudpress.org

KEB' MO' *From p. 13*

go right from the hip, I go from the moment, and I know what the record is when I'm done with it. I probably catch a little heat ... If you don't catch a little heat, you didn't really try to do nothin'."

Keb' Mo' certainly is hitting the mark – he's won two Grammy awards and twice been named Acoustic Blues Artist Of The Year (1997, 1998) in the W.C. Handy Blues Awards hosted in Memphis, Tennessee. Other credits he's earned are wide and diverse, from television appearances to movie soundtracks, from intimate night clubs to international music festivals, from his own solo work to all-star collaborations. Keb' Mo' has only begun to hit his stride: this is a great opportunity to catch an accomplished artist and inspiring personality live in concert. Keb' Mo' performs on Friday, December 10 at the Craterian Ginger Rogers Theater in Medford. For tickets and information contact the Craterian Box Office at 541-779-3000. All proceeds benefit Jefferson Public Radio. ■



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Wednesday, December 8 a seasonal favorite returns at 7pm. *Chanukah Lights* features Murray Horwitz and Susan Stenberg reading stories that capture the spirit and legacy of the Jewish holiday Chanukah. This year's show will consist of some newly commissioned material as well as new discoveries from published collections. Also, listen for music appropriate for the holidays throughout the season.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Friday December 24, at 11:00am host Dianne Reeves features artists such as Dave Brubeck, Dick Hyman, Mulgrew Miller and Shirley Horn for NPR's 10th Anniversary *A Jazz Piano Christmas*. At 2:00pm on the 24th NPR presents a special rebroadcast of the 1997 edition of *A Jazz Piano Christmas*. Hosted by the late Joe Williams, the program features Stanley Cowell, Stephen Scott, JoAnne Brackeen and Monty Alexander.

Later that evening at 8:00pm tune in for a special two-hour *Echoes Living Room Concert* called "*Sonic Seasonings*." John Diliberto presents such guests as Liz Story and David Arkenstone. The evening's holiday specials continue through midnight with a two-hour JPR tradition called *Joy to the World with Bob Thompson*. This program features selected performances from the best of Thompson's earlier holiday programs with special guest vocalists Julie Adams, Janice Banks, and Meredith Dean Joseph. On Christmas day from 10pm to midnight listen for *Paul Winter's 20th Annual Winter Solstice Concert* from the Cathedral of St. John the Divine. The line-up includes Mickey Hart of the Grateful Dead and the Paul Winter Consort.

News & Information Service KSIK / KAGI

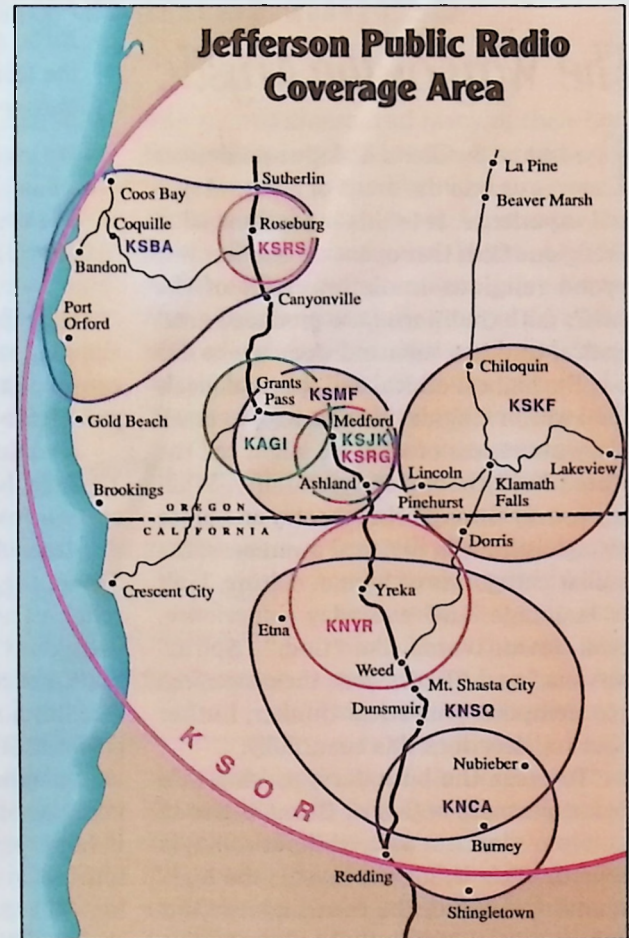
Wednesday December 8 at 5pm NPR presents *A Change of Season*. This program uses documentary vignettes to relay common threads between stories about the winter holidays. On Saturday December 25 at 5pm, award-winning actor, director, and playwright Tom Mula performs a version of "A Christmas Carol" told from the point of view of Marley's Ghost in *Jacob Marley's Christmas Carol*. And, this New Year's Eve at 1pm help usher in the new year with *Memos to a New Millennium*. Narrated by Walter Cronkite this "meditation" for radio was created by writer/director Norman Corwin. The cast includes Richard Dysart and Louis Nye.

Volunteer Profile: Dave Hendrix



Dave Hendrix moved to Grants Pass in 1987 on a job transfer. He discovered KSOR while looking for "something different" on the radio one night. "I actually didn't know something called 'public radio' existed before then." A few years later he joined the listeners guild and soon began volunteering during the fundraisers. In 1996 he responded to an on-air plea for volunteers. Professionally an electronic technician, he thought he could help on

the technical side—yet began signing on the stations on Sunday mornings instead. In 1998, he dropped doing this to attend to other interests, but returned last spring as a summer fill-in and ended up staying. He's also involved with the Heather and Rose Society (a dancing group) in Roseburg, and assisted in last summer's Highland Games in Myrtle Creek by announcing for several events. He says, "I'm basically introverted and yet the on-air experience has done much to help me overcome my shyness."



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	9:00am Millennium of Music
12:00pm	News	10:30am	10:00am St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	11:00am Siskiyou Music Hall
4:00pm	All Things Considered	4:00pm	2:00pm Indianapolis on the Air
		5:00pm	3:00pm Car Talk
		5:30pm	4:00pm All Things Considered
		7:00pm	5:00pm To the Best of Our Knowledge
			7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	9:00am Marian McPartland's Piano Jazz
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	10:00am Jazz Sunday
6:00pm	World Café	11:00am	2:00pm Le Show
8:00pm	Echoes	12:00pm	3:00pm Confessin' the Blues
10:00pm	Late Night Jazz with Bob Parlocha	2:00pm	4:00pm New Dimensions
		3:00pm	5:00pm All Things Considered
		5:00pm	6:00pm Folk Show
		6:00pm	9:00pm Thistle & Shamrock
		8:00pm	10:00pm Music from the Hearts of Space
		9:00pm	11:00pm Possible Musics
		10:00pm	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Beyond Computers
11:00am	Talk of the Nation	10:00am	West Coast Live
1:00pm	Monday: Talk of the Town	12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	2:00pm	This American Life
	Wednesday: Real Computing	3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	Talk of the Town
	Friday: Latino USA	5:30pm	Healing Arts
1:30pm	Pacifica News	6:00pm	New Dimensions
2:00pm	The World	7:00pm	Fresh Air Weekend
3:00pm	Fresh Air with Terry Gross	8:00pm	Tech Nation
4:00pm	The Connection	9:00pm	BBC World Service
6:00pm	Fresh Air (repeat of 3pm broadcast)	11:00pm	World Radio Network
7:00pm	As It Happens		

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

JEFFNET

the community-based internet
service of the jefferson public
radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

①

Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

②

Call us at (541) 552-6301, weekdays from 8am to 5pm

③

Visit us on the World Wide Web at <http://www.jeffnet.org>

**in jackson & douglas
counties dial locally . . .
connect globally**

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Sarah Ferren.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis on the Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

* indicates December birthday

First Concert

- Dec 1 W Parry: An English Suite
 Dec 2 T Bach: Violin Concerto in E, BWV 1042
 Dec 3 F Soler*: Sonatas 18 & 19
 Dec 6 M Haydn: Sinfonia Concertante in Bb
 Dec 7 T Goetz*: Sonata in g minor for piano 4-hands
 Dec 8 W Sibelius*: *Karelia Suite*
 Dec 9 T Waldteufel*: *Un premiere bouquet and Reverie*
 Dec 10 F M Gould*: Show Piece for Orchestra
 Dec 13 M Britten: Four Sea Interludes from *Peter Grimes*
 Dec 14 T CPE Bach: Oboe Concerto in Eb
 Dec 15 W Bizet: *L'Arlésienne*, Suite No. 2
 Dec 16 T Beethoven*: Piano Sonata No. 15 in D, *Pastoral*
 Dec 17 F R. Strauss: *Don Juan*
 Dec 20 M Hummel: Piano Trio in Eb, Op. 12
 Dec 21 T Rimsky-Korsakov: *Snow Maiden Suite*
 Dec 22 W Puccini*: *Capriccio Sinfonico*
 Dec 23 T Foote: Cello Sonata, Op. 78
 Dec 24 F Delius: *Sleigh Ride* and *Over the Hills and Far Away*
 Dec 27 M Brahms: Variations on a Theme by Haydn
 Dec 28 T Mozart: Quintet for horn, violin, 2 violas, and cello
 Dec 29 W Copland: *Dance Symphony*
 Dec 30 T Schumann: String Quartet in F, Op. 41, #2
 Dec 31 F Moeran*: *Second Rhapsody*

Siskiyou Music Hall

- Dec 1 W Field: Piano Concerto No. 2 in Ab
 Dec 2 T Gounoud: Symphony No. 1 in D
 Dec 3 F Bruch: *Scottish Fantasy*, Op. 46
 Dec 6 M Bach: English Suite No. 6
 Dec 7 T Goetz*: Piano Quintet in c minor, Op. 16
 Dec 8 W Dussek*: *Grand Sonata in Eb*
 Dec 9 T Mahler: Symphony No. 1
 Dec 10 F Franck*: Sonata in A
 Dec 13 M Rachmaninov: Symphony No. 2 in e minor
 Dec 14 T Linblad: Symphony No. 2 in D
 Dec 15 W Grieg: String Quartet No. 2 in F
 Dec 16 T Beethoven*: Symphony No. 7 in A, Op. 92
 Dec 17 F Haydn: Cello Concerto No. 2 in D
 Dec 20 M Mozart: Violin Concerto No. 5 in A
 Dec 21 T Fibich*: Symphony No. 2 in Eb
 Dec 22 W Ries: Symphony No. 3 in Eb
 Dec 23 T Zelenka: *Simphonie Concertanti*
 Dec 24 F Tchaikovsky: *The Nutcracker*
 Dec 27 M Schubert: Piano Quintet in A, "Trout"
 Dec 28 T Debussy: *Fantasie for Piano and Orchestra*
 Dec 29 W Fodor: Symphony in C, Op. 19
 Dec 30 T Telemann: Overture "Water Music"
 Dec 31 F O'Connor: *Fanfare for the Volunteer*

The Metropolitan Opera

Dec 4 The Met Season Preview

Dec 11 *Lucia di Lammermoor* by Donizetti
 Ruth Ann Swenson, Ramón Vargas, Leo Nucci,
 Michele Pertusi, Edoardo Müller, conductor.

Dec 18 *Tristan und Isolde* by Wagner (New Production). Jane Eaglen, Katarina Dalayman, Ben Heppner, Monte Pederson, René Pape, James Levine, conductor.

Dec 25 *Le Nozze di Figaro* by Mozart
 Amanda Roocroft, Barbara Bonney, Susanne Mentzer, Bo Skovhus, Ildebrando D'Arcangelo, Edo de Waart, conductor.

Saint Paul Sunday

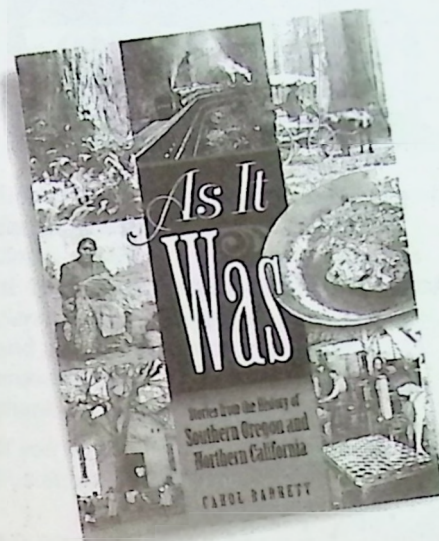
Dec 5 Kim Kashkashian, viola and Peter Nagy, piano. Schumann: Fantasiestücke, Op. 73; Brahms: Sonata in f minor, Op. 120, #1; Shostakovich: Sonata, Op. 147 - II. Allegretto.

Dec 12 Orion String Quartet
 Dvóřák: Quartet in F, Op. 96, "American"; Sergei Taneyev: Quartet #1 in Bb, Op. 4 - IV. Intermezzo: Andantino; Wynton Marsalis: At the Octoroo Balls - V. Hellbound Highball.

Dec 19 Chanticleer (Christmas Program)
 Robert Young: There is no Rose of such virtue; Sweelinck: Hodie Christus Natus est; Luca Morenzo: Qual Mormorio soave; Tavener: The Lamb; Pärt: Magnificat; Franz Biebl: Ave Maria; arr. David Willcocks: Quelle est cette odeur agréable?; J.A.P. Schmidt (arr. Carolyn Jennings): O Come, Little Children; arr. Gene Peurling: Deck the Halls; Billings: A Virgin Unspotted; arr. Joseph Jennings: O Jerusalem in the Morning.

Dec 26 The London Brass
 Dowland: Airs and Dances; Gabrieli: Canzoni Septimi Toni a 8, Canzon IX a 8; Paul Hart: Variations on Haydn's "Surprise" Symphony; Duke Ellington/Juan Tizol: Caravan.

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

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PROGRAM GUIDE

Rhythm & News Service

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MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Sarah Ferren.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

Hosted by Jason Brumitt.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Dec 5 Gary Versace

Pianist and teacher Gary Versace is a talent on the rise, and host McPartland is thrilled to present him to a national audience on this *Piano Jazz*. As an instructor at the University of Oregon, Versace shares his enthusiasm for jazz with students during the day while performing in nearby Portland and Seattle at night.

Dec 12 Joe Williams

Piano Jazz remembers the vocal style and grace of the late Joe Williams in this encore broadcast. Williams reshaped the role of the big band singer in American music with his rich baritone voice. First influenced by gospel and later by the blues, he became one of the finest jazz and pop balladeers of all time.

Dec 19 Kyle Eastwood

With his bass, Kyle Eastwood brings a warm and evocative sound to *Piano Jazz*. Leader of his own band, his sound is the foundation of the group. Eastwood credits his jazz loving parents, mother Maggie Johnson and father Clint Eastwood, for exposing him to the music at an early age.

Dec 26 Howard Alden

Howard Alden is hailed as the most impressive and creative member of a new generation of jazz guitarists. A California native, he began playing at age 10, inspired by recordings of Armstrong, Basie, and Goodman. His superb solo and accompaniment skills have led to work with Red Norvo, Ruby Braff, Woody Herman, and George Van Eps, to name but a few. On this *Piano Jazz* Alden demonstrates his harmonic

and melodic mastery of the Benedetto seven-string guitar.

New Dimensions

Dec 5 Shedding Light On The Dark Goddess with Marion Woodman

Dec 12 The Way Of Wisdom with John Broomfield

Dec 19 Rescuing Christ with Andrew Harvey

Dec 26 A New Dimensions Vision Of The Future: Jean Houston Interviews Michael Toms

Thistle and Shamrock

Dec 5 Winterfest

In past times, chilly days and dark, frozen nights offered the perfect excuse for gathering around a roaring fireplace to make music. Perhaps that's why so many songs and tunes were inspired by fierce winter weather. Or maybe there was just plenty of it. This week's music eases you through an hour of winter.

Dec 12 The Cast

Scottish musicians Dave Francis and Mairi Campbell offer gentle vocals, fiddle, and guitar in their duo The Cast. We hear their music along with a conversation with the couple, recorded at the Celtic Connections Festival in the city of Glasgow, Scotland.

Dec 19 Celtic Ceilidh

The festive season provides the perfect excuse for a ceilidh* (pron: KAY-lee), and we feel one coming on this week. That means you're in for a few lively dance tunes, some songs with strong choruses, and maybe even a story or two. Roll back the carpet and join in with The Bothy Band, Johnny Cunningham, Archie Fisher, Seamus Ennis, Karan Casey, The Easy Club, and others. (*Ceilidh: informal party with traditional song and dance.)

Dec 26 Season's Greetings from The Thistle & Shamrock

Our annual offering for the holidays is a warm blend of festive Celtic music and readings, all to wish you the very best of the festive season. American Scottish fiddler Bonnie Rideout introduces music from her collection *A Scottish Christmas*.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

YUGOSLAVIAN VEGETABLE CASSEROLE

(serves 4)

2 medium zucchinis, sliced
1 medium eggplant, diced
2 carrots, diced
2 tsp tabasco sauce
4 tomatoes, sliced
1/4 cup olive oil
1/2 cup white rice, uncooked
1 medium potato, diced
2 green or red peppers, diced
1 medium onion, diced
1 tsp pepper
1/2 tsp salt
1 tbsp white wine vinegar
3/4 cup water
1 cup low-fat cheddar cheese, shredded

In large bowl combine zucchini, potato, eggplant, pepper, carrots and onion. In 13x9x2 baking dish line half of the sliced tomatoes over bottom. Layer 1/2 cup vegetables over tomatoes, then rice, then rest of vegetables and top with tomatoes.

In medium bowl combine oil, water, vinegar, salt, pepper and tabasco sauce. Pour over vegetables. Cover and bake at 350° for 2 hours. Top with cheese and bake uncovered until melted.

Nutritional Analysis

Calories 8% (151 cal)
Protein 8% (4.3 g)
Carbohydrate 5% (18.8 g)
Total Fat 10% (7.7 g)
Saturated Fat 5% (1.18 g)

Calories from Protein: 11%
Carbohydrate: 46%; Fat: 43%

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

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Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues--and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics--our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacific News

National and international news from the Pacific News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast

10:00pm-11:00pm

BBC World Service

News and features from the British Broadcasting Service.

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
**A Prairie Home Companion
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
New Dimensions

7:00pm-8:00pm
Fresh Air Weekend

8:00pm-9:00pm
Tech Nation

9:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

SUNDAYS

6:00am-8:00am
BBC World Service

8:00-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm
Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm
**A Prairie Home Companion
 with Garrison Keillor**

2:00pm-3:00pm
This American Life

3:00pm-4:00pm
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
People's Pharmacy

8:00pm-9:00pm
The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

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BBC WORLD SERVICE

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THE CONNECTION

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 echodisc.com

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information@parentsjournal.com
<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com
<http://www.realcomputing.com/>

SUNDAY ROUNDS

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The Breadboard Restaurant
744 N. Main • Ashland • 488-0295

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LIVING LIGHTLY

Carole Wheeldon

Common Denominator Doesn't Have to Be the Lowest

Many communities in the State of Jefferson are being discovered by Americans looking for a quieter lifestyle. Whether it's the chronological state of retirement or just a state of mind, people are heading up or down I-5 rubbernecking for their little piece of paradise. The prosperous economic times make it possible for people to take to the road in unprecedented numbers. This migration differs from the corporate move west in the late 1950s to open new branches of AT&T or General Electric. Then, whole families were plunked down in the middle of nowhere to start communities. Today, in many cases, globalization allows us to work anywhere. So why not locate to the Rogue Valley, Scott Valley, or Mount Shasta, where the astounding natural environment feeds the soul and working on the World Wide Web feeds the family?

Just about the time we get to the land of milk and honey we are tempted to close the door behind us. The fact we are not alone begins to sink in when the U-Haul pulls out of the driveway, allowing us to see that another home is being constructed in our view shed. Community recreation facilities, long in the making, are in our backyard. Construction of public infrastructure is causing us inconvenience. Our sensitivity to change increases greatly as we seek homeostasis. A once-open field is now a neighborhood. Then again, that may be *our* new neighborhood.

In Oregon, land use laws require cities to grow in a methodical, compact form. In-fill is the policy of making the most of public infrastructure by building on the empty spaces within the city limits before annex-

ing additional land. This practice puts us closer to schools, work and services. It lessens the need for driving, encouraging walking, bicycling and transit use. The efficient use of space challenges us to think

“
BEING A PART OF
THE SOLUTION
NEVER HAS MORE MEANING
THAN WHEN CHANGE IS
KNOCKING AT OUR DOOR.
AND KNOCK IT WILL.

about how we live together as a community. Less personal space is made up for with common open space. That may be in the form of an active park, pocket park, passive park, or green belt. Citizen participation in neighborhood planning processes can open up a greater understanding of how smart use of the land is beneficial to the community. Being a part of the solution never has more meaning than when change is knocking at our door. And knock it will. And knock and knock.

As we strive to live together in the beautiful surroundings of our mountains and valleys we will look for ways to define what is to the benefit of the community at large and what comprises the realm of our own desires. We know how to do this. Significant changes in attitudes regarding water and air quality, solid waste reduction and forestlands preservation are examples of the progress we are capable of as a society in changing from “me” thinking to “us” thinking. The common denominator is our desired quality of life. Time, patience, learning, and a sense of the common good shape the ongoing quest for management of these issues. We can apply what we've learned from grappling with quality at the macro level to our neighborhoods and cities.

In the next phase of change, we will want to look past being a town, to being a city. We will want to imagine the components of our future that will allow us to continue to live in a paradise of our own mak-

ing and common definition. We will want to consider that in working for the common good we may end up with something that is better for everyone because we did it together. It will go beyond anyone's personal definition of paradise to something much greater. It may not have to get worse with the addition of others but we must recognize that quality of life doesn't just happen. Smart growth takes planning and participation. How we chose to engage at this more personal, backyard level, will determine if the State of Jefferson still feels like paradise for our children, theirs, and those we won't even know. IM

Ashland City Councilor Carole Wheeldon is chairman of the Ashland Conservation Commission, and also serves as liaison to the Bicycle and Pedestrian Commission. She's lived in Ashland for over twenty years.



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December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ROGUE VALLEY

Theater

◆ Oregon Cabaret Theater brings the year, the season, and the century to a close with the premiere of *Full Circle*. Directed by Jim Giancarlo, the show takes a look at ancient and contemporary myths using dance, music, masks, puppets and other visual effects. The production runs through Dec. 31 at 8pm, with performances Thursday-Monday, and Sunday brunch matinees at 1pm. (541)488-2902

◆ Actors' Theater presents *King of the Moon* by Tom Dudzik. The production runs through Jan. 5. Dudzik's *Greetings! & Over the Tavern* were favorites of play-goers. Now it's 1969 and the Pazinskis are having a family reunion on the weekend of the moon shot. Join the family for another round of heartfelt tears and fun filled comedy. Tickets are available at Paddington Station/Ashland; Quality Paperbacks/Talent; and at Grocery Outlet/Medford.(541)535-5250

◆ The Rogue Opera and Douglas Nagel, Artistic Director, present Lehar's *Merry Widow* at the Craterian Ginger Rogers Theater on Dec. 31 at 8pm and Jan. 2 at 2:30pm. Hungarian composer Franz Lehar achieved his greatest success with this operetta about a widow who is young, beautiful and rich, and whose love life is an affair of state. A New Year's Eve Gala follows the Dec. 31st performance. All seats \$25, New Year's Gala \$25.(541)779-3000

◆ Stillpoint Dance Studio and Rogue Music Theatre will present *The Nutcracker*, a full-length ballet, at the new Grants Pass High School Performing Arts Center December 18 at 7:30pm. Tickets \$12 adults/\$10 students & seniors/\$6 children 12 and under, available at Service Drug and Savannah Faire in Grants Pass; Larson's Superstore in Medford; Paddington Station in Ashland; or by calling Stillpoint Dance Studio at (541)476-4641, or Rogue Music Theatre at (541)479-2559.

Music

◆ Jefferson Public Radio presents Keb' Mo' in a solo voxPOP concert at the Craterian Ginger Rogers Theater in Medford on Friday December 10th at 8pm. Keb' Mo' has won two Grammy awards for the last two of his three recordings and been twice named the Acoustic Blues Artist of the Year at the W.C. Handy Awards in Memphis. *Rolling Stone* nominated his self titled debut as one of the five best blues recordings of the decade. Join Keb' Mo' in a solo performance to benefit Jefferson Public Radio. For tickets and information contact the Craterian Box Office. (541)779-3000

◆ *A Celtic Christmas Tour 1999* will be presented in Grants Pass at the Center for Perform-

ing Arts on Friday, Dec. 10 at 7:30pm, and in Medford at Craterian Ginger Rogers Theater on Monday, Dec. 20 at 3pm Matinee and at 8pm. Rekindle the flame in the hearth with stories told by Tomaseen Foley, dance with Jasmine Anderson and Ian Palmer, music with guitarist William Coulter, fiddler Deby Benton Grosjean, and whistler/piper player Denman, and song from Ireland and the old Celtic World sung by Stephanie Johnston. For tickets in Grants Pass call (541)476-3389 and in Medford (541)779-3000.

◆ Jefferson Public Radio presents Anonymous 4 performing *Legends of St. Nicholas* to celebrate the holiday season on Wednesday evening December 8th at the Music Recital Hall on the SOU Campus in Ashland. Anonymous 4 are comprised of four women who perform medieval chant and polyphony. Internationally renowned for its superb vocal blend and impressive technical virtuosity, the ensemble takes its name from a famous set of historic writings by an anonymous 12th century Englishman who wrote about the music then being performed at the Cathedral of Notre Dame. (541)552-6301.

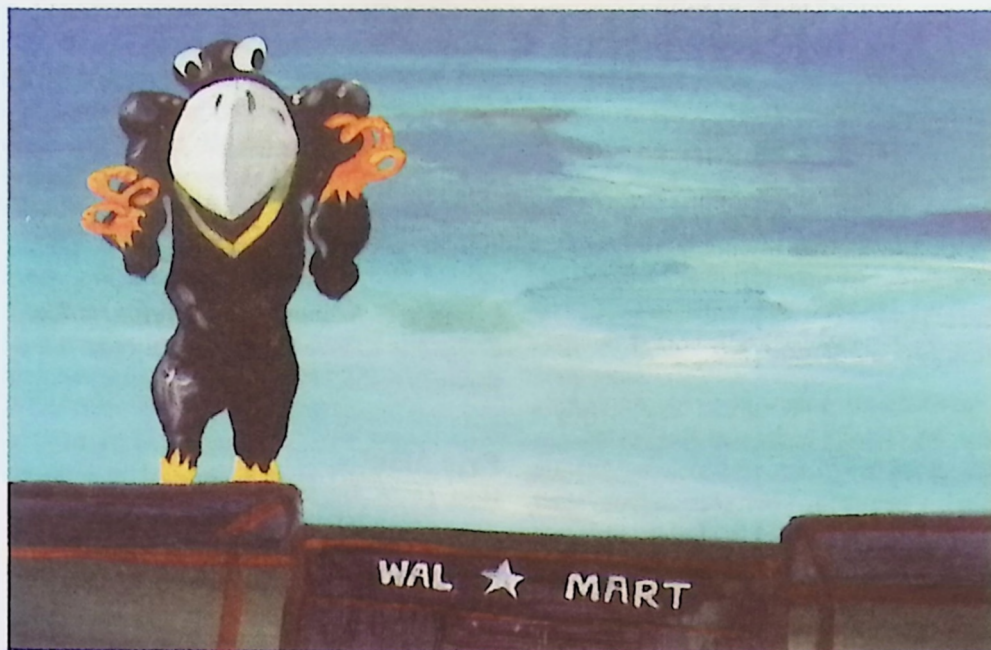


"Cherries with White Bowl" by Jhenna Quinn-Lewis, at the Living Gallery in Ashland.

◆ Southern Oregon University Department of Music presents the following: Thursday, Dec. 2, SOU Symphonic Band Concert at 8pm; Friday, Dec 3 SOU Jazz Concert at 8pm; Sunday, Dec. 5, SOU Choirs Concert at 3pm. Tickets for all performances are \$5/\$3.(541)552-6101

◆ The Trail Band returns for an all-new, down-home Christmas concert at the Craterian Ginger Rogers Theater on Friday, Dec. 3 at 8pm. The band joins forces with phenomenal gospel vocalist Linda Hornbuckle, whose beautiful, soaring voice one critic calls the best in the Pacific Northwest. Tickets are \$20/\$17/\$14 and Youth \$15/\$12/\$9.(541)779-3000

◆ Jefferson Baroque Orchestra presents *In Dulce Jubilo*, German Christmas music from the early Baroque, settings of Christmas chorales and hymns for voices and instruments by Walther Praetorius and Burtehude. One performance will be held on Saturday, Dec. 18 at 8pm in Grants Pass at Bethany Presbyterian Church, 748 NW 5th; and a second performance will take place on



Catie Faryl Levitt's show in Ashland, *The Collapse of Cuckoo Kingdom*, explores hopes and fears around the millennium through work both serious and humorous.

Sunday, Dec. 19 at 4pm in Ashland at First United Methodist Church, 175 N. Main St. Tickets \$16/\$14 and are available at Cripple Creek Music in Ashland, Book Stop in Grants Pass, and at the door or by calling. (541)592-2681

◆ Rogue Valley Symphony presents Holiday Candlelight Concerts on the following dates: Dec. 10 at 8pm in Grants Pass at the Newman United Methodist Church; Dec. 11 at 8pm in Ashland at First Baptist Church; Dec. 17 at 8pm and Dec. 18 at 8pm in Medford at Sacred Heart Catholic Church. The concerts will feature Bach's *Brandenburg Concerto No. 5*, and *Massenet, Meditation from Thais* with the Brass Ensemble. (541)770-6012

◆ The Siskiyou Singers, directed by Dave Marston, present their Christmas concert the evenings of December 10, 11 and 12 at the Southern Oregon University Music Recital Hall. Featured will be *The Many Moods of Christmas*, suites of carols arranged by the late Robert Shaw and Robert Russell Bennett. The Siskiyou Children's Chorus will join the Singers for three pieces, including one written for this concert by local composer Peter Sacco. Six choruses from Handel's *Messiah* with soprano and alto soloists, and motets performed by a chamber choir will complete the program. Pianist Jennifer Schloming will accompany the concert. Tickets are \$8. (541)482-5290

◆ The Rogue Valley Chorale will present their Christmas concerts, *Christmas with the Chorale*, on Saturday, Dec. 11 at 8pm and Sunday, Dec. 12 at 3pm in the Craterian Ginger Rogers Theatre. Lynn Sjolund, artistic director, will conduct the 80-voice choir as it sings many familiar anthems, carols and solos of the season. Guest artist Chris Thompson will add to the high

quality of the concert's beautiful music. Tickets are \$12/\$5. (541)779-3000

◆ Southern Oregon Repertory Singers presents *In Time of Softest Snow*, a concert of holiday cheer in a performance of carols old and new on Dec. 17 at 8pm in Medford at St. Mark's Episcopal Church, 212 N. Oakdale; and on Dec. 18 at 8pm in Ashland at Southern Oregon University Recital Hall. Featured works include music of Palestrina, Praetorius, Shipovalnikov, Villette, and Portland-based composer, Craig Kingsbury. Organist Margaret Evans joins with SORS and talented soloists from within the ensemble in Vaughn Williams' festive *Fantasia on Christmas Carols* and traditional carol arrangements by Healey Willan, William Mathias, and Robert Powell. (541)488-2307

Exhibits

◆ Schneider Museum of Art presents works of regional artists Roy DeForest and Gaylen Hansen through December 11. Enter a realm where heroic dogs travel through fantastic landscapes, where gigantic tulips menace bison, and the trout really are that big. *Wild Beasts!* The artists create colorful, irreverent, and humorous visual narratives based on their lives and experiences in the American west. Museum hours are Tues.-Sat., 11am -5pm, and First Fridays, 5 -7pm. (541)552-6245

◆ Hanson Howard Gallery presents its annual Christmas show of gallery artists. First Friday, December 3, 5-7pm; the show continues through December 31. Hours are 10:30am -5:30pm Tues.-Sat., and by appointment. 82 N. Main St., Ashland. (541)488-2562

◆ The Living Gallery will present its annual Holiday Open House on First Friday, Dec. 3, 5-8pm.

Classical guitarist Joseph Thompson will provide music. Gallery artists will be featured, and Mari Gayatri-Stein's pen and ink and watercolor will be introduced. Located at 20 S. First St., Ashland, the gallery is closed Mondays and Tuesdays. E-mail: livinggallery@juno.com or call. (541)482-9795

◆ Valley Art Gallery continues a presentation of the First Annual Invitational Art Show through Dec. 23. Works of Jack Larson will be among the local artists featured. Larson began painting in oils as a hobby in 1970. Prior to retirement he spent 20 years as an electronics engineer, working on the Navajo Indian Reservation in the Four Corners area of New Mexico. In 1994 he moved to the Applegate area and began painting in watercolors, and in 1997 he began using pastels, and now paints almost exclusively in that medium. He is a member of So. Oregon Society of Artists. Gallery hours are Tuesday-Friday, 11am-4pm; located at 323½ E. Main, Medford. (541)770-3190

◆ Grants Pass Museum of Art continues its Membership Show through Dec. 18. Hours are Tuesday-Saturday, Noon-4pm; located at 229 SW "G" Street. (541)479-3290

◆ Catie Faryl Levitt's show, *The Collapse of Cuckoo Kingdom*, explores hopes and fears around the millennium, Y2K and the marketplace, through work both serious and humorous. The show will continue through December at her studio in Ashland, at 258 A Street, Studio 11A. First Friday reception December 3, 5-8pm. Other hours by appointment. (541)488-4638

Other Events

◆ Jefferson Public Radio invites you to celebrate the 19th annual Harvest Celebration & Wine Tasting on Thursday December 9th from 6-9pm in the Rogue River Room in the Stevenson Union on the SOU Campus in Ashland. The event offers an opportunity to celebrate the holiday season with JPR staff and friends, sample a selection of nearly 100 varieties of wine crafted by over 20 of Oregon's finest wineries, enjoy gourmet food from some of the region's quality restaurants, and participate in the silent auction hosted by Russell Sadler. The 19th annual Harvest Celebration & Wine Tasting is sponsored by Lithia Dodge and all proceeds benefit Jefferson Public Radio. Tickets are available in Ashland at Chateaulin Selections and the Ashland Wine Cellar, or at Jefferson Public Radio. Tickets are \$20 for members of the JPR Listeners Guild, and \$25 for nonmembers. (541)552-6301

◆ The Living Gallery presents a Poetry Salon on Saturday, Dec. 4 at 7pm. *The Difficulty of Living with a Passionate Poet* combines secrets of the heart, poems of passions, and other and sundry artworks. Featured will be Mari Gayatri-Stein, Michael Brewer, and Robert Johnson. Seating is limited. (541)482-9795

CONTINUED ON PAGE 33

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RECORDINGS

JPR Staff

Eric Teel

Host, *Siskiyou Music Hall*

I raved about only a few recordings this year. My favorite by far was **Mel Tormé**, *Lulu's Back in Town* (Bethlehem/Avenue Jazz), a beautiful 1957 session from start to finish, pairing Tormé's nimble tenor and acrobatic scatting with **The Marty Paich Dek-tette**. The title track is my favorite of many highlights. The self-titled disc of **Trio Voronezh** (Angel) is also outstanding. This Russian trio performs on bayan (keyed accordion), domra (3-stringed mandolin) and the double bass balalaika. Their energetic mix of classical music with a Russian folk instrumentation is intriguing, and their playing is top notch. **Terence Blanchard**, *Jazz In Film* (Sony Classical) was also a knockout for me. Blanchard continues to impress as a composer/arranger, and his workings of these classic movie themes are complimented nicely by a stellar band (including the late pianist **Kelly Kirkland**). Other notables: **Wynton Marsalis**, *Sweet Release* (Sony Classical); **Eric Reed**, *Manhattan Melodies* (Verve); **Paul Galbraith**, *Haydn Sonatas* (Delos).

Don Matthews

Host, *First Concert*

My first choice for 1999 is actually a re-issued recording dating from 1963. It is from one of the many excellent so-called 'century' recordings. From *The Bernstein Century* on Sony Classical, an exhilarating performance of the *Symphonie Fantastique* and a bonus track, "Berlioz Takes a Trip," featuring Bernstein narrating. My other choices include a new live recording from Deutsche Grammophon of Brahms' Piano Concerto No. 1 with **Maurizio Pollini** as pianist and **Claudio Abbado** conducting the **Berlin Philharmonic**. The powerful forces manage to bring some clarity as well to a thickly textured composition. And finally, from Decca, **Cecilia Bartoli** and **Bryn Terfel** sing opera duets from Mozart, Rossini and Donizetti. The performances range from conspiratorial good

humor in "Dunque io son" from *Il Barbiere di Siviglia* to breathless sensuality in "Là ci darem la mano" from *Don Giovanni*.

Eric Alan

Host, *Open Air*; Music Director

Nearly 4,000 CDs arrived in my mailbox at JPR in 1999. Judging an objective "best" feels impossible. These are merely a few I personally related to the most. **David Sylvian's** *Dead Bees on a Cake* (Virgin), with its beauty, spirituality and musical grace, became a centerpiece. **Bruce Cockburn**, with *Breakfast in New Orleans, Dinner in Timbuktu* (Ryko), found that exquisite place where eloquent poetry, acoustic textures and high energy grooves flow. **Burning Sky**, with *Enter the Earth* (Ryko), merged Native American spirit and music with great driving acoustic melodies—a beautiful, wordless statement. Australian **Jeff Lang** surprised with his virtuosic combination of blues slide playing, biting lyrics and direct singing on *Cedar Grove* (Wind River). **Beth Orton** found my aching places with her songs on *Central Reservation* (Arista). My love for the wild cross-cultural experiments of the global village were best fed by Spanish musician **Hevia**, with his electronic bagpipes fusing Celtic roots, ancient voices, and wild modern rhythms on *Tierra de Nadie* (Higher Octave). The country rock songs of **Say Zuzu** on *Bull* (Broken White) would storm the world if given a mainstream chance. **Joe Henry's** songwriting peaked with *Fuse* (Mammoth), and there was always room for a little experiment with **Euphoria** (Six Degrees).

Keri Green

Co-host, *The Folk Show*

Some albums seem to have a gravitational field all their own. Here are the ones that have pulled me in this year.

❖ **Stacey Earle**, *Simple Gearle* (Gearle Records) The first time I listened to this album, I listened to it all over again.

❖ **Ian Tyson**, *Lost Herd* (Vanguard) Brahmas and fax machines collide out on the range.

- ❖ Scandinavia continues to astound. Check out **Hedningarna**, *Karelia* (Northside) The music of a disappearing Finnish region and culture straddling the Russian/Finnish border is preserved. If you prefer wildly intoxicating frenzy, served up by classically trained musicians, try **Troka**, *Smash* (Northside)
- ❖ "The finest music in the world," according to a figure from an Irish folktale, is "the music of what happens." **Cathie Ryan**, joined by noted musicians **Gerry O'Beirne** and **Seamus Egan**, delivers *The Music of What Happens* (Shanachie).
- ❖ **Trio II** (Asylum) contains top choice songs, sung by three angels: **Emmylou Harris**, **Linda Ronstadt** and **Dolly Parton**.
- ❖ In the singer/songwriter category, it's a clear pick this year. **Andrew Calhoun**, founder of Waterbug Records, gets my appreciation for *Where Blue Meets Blue* (Waterbug).
- ❖ And this you must have: *Bleecker Street, Greenwich Village in the '60s* (Astor Place). This is the authentic America we were all looking for then, re-interpreted for now by today's top musicians.
- ❖ Even death won't allow **Townes Van Zandt** to rest. With supervision from his wife, backing tracks have been added to solo material, making *A Far Cry From Dead* (Arista) a chilling and poetic tribute.

Frances Oyung

Co-host, *The Folk Show*

Bela Fleck, *The Bluegrass Sessions: Tales From The Acoustic Planet, Vol. 2* (Warner Bros)

I have been a fan of Bela and his pals for a long time, and Bela and the Flecktones are fine, but give me Bela on bluegrass banjo any day. On this recording, Bela is joined by an all-star cast of players and pals from way back: Sam Bush, Tony Rice, Stuart Duncan, Jerry Douglas, and Mark Schatz, as well as special guests including Vassar Clements, Earl Scruggs, and John Hartford. You can hear them having a good time recording together and that is what draws me as much as their fine playing. Included are many original Bela Fleck tunes among others in a range of styles from mostly traditional to mostly modern, with a couple of polkas thrown in for good measure.

Heidi Thomas

Host, *World Beat Show*.

Although it was difficult to limit my picks, here are six releases from 1999 I would rec-

ommend for your audio collection!

- ❖ **Alpha Yaya Diallo**, *The Message* (Wicklow/BMG). An extraordinary guitarist who transcends the past to the present.

- ❖ **Richard Bona**, *Scenes from My Life* (Columbia). Sung in his native Douala language, the title is very aptly named.

- ❖ **Alan Stivell** *I Dour* (Dreyfus). Breton harpist and composer who has drawn together many major world artists such as Youssou N'Dour, Khaled, John Cale and many more.

- ❖ *Dutch Jazz/World '99* (Conamus). This double compact disc compilation presents an extensive sonic fabric that offers something for all.

- ❖ **Habib Koite and Bamada Ma Ya** (Putamayo). A very accessible release by this African singer, songwriter and guitarist.

- ❖ **Os Mutantes** *Everything is possible! The Best Of...* (Luaka Bop). Brazilian '60s retro which is an extremely fun release.

George Ewart

Host, *Jazz Sunday*

Regional talent: **Roger Hogan and Friends** (T-Barr Productions) features musical portraits of Roger's friends and family. Guitarist **Mimi Fox** is joined on *Kicks* (Monarch) by Joey DeFrancesco, the Yellowjackets rhythm section, Charlie Hunter and Angela Bofill. **Jackie King**, on *Indigo Moon* (Indigo Moon), is an astounding solo guitarist with an assortment of moon-struck melodies. Portland chanteuse **Lily Wilde** sparkles on *Insect Ball* (Lil Tom Tom).

Solo piano: **Marcus Roberts**, *The Joy of Joplin* (Sony) mixes Scott Joplin's rags with improvisation and originals. **Eric Reed** does hot covers and medleys on *Manhattan Melodies* (Verve).

Duos: **Mark Colby/Vince Maggio** (Corridor) are two Buddy Rich alumni teaming for a feast of jazz communication between piano and sax. **Hendrick Muerkins/Renato Checci**, on *Quiet Moments* (Evidence), shine with harmonica and piano.

Ensembles: **John McNeil/Kenny Berger**, with *Brooklyn Ritual* (Synergy) wrote some great charts over Chinese food. **Horace Silver's** hard bop mellows with age but still sounds great on *Jazz Has a Sense of Humor* (Verve).

Reissues: **Red Mitchell** (Bethlehem), with Hampton Hawes, Conte Condoli and Joe Maini—west coast jazz at its best. **Mel Tormé** *Sings Fred Astaire* (Bethlehem) shows the late vocalist with great 1950s west coast sidemen. **Brubeck and Rushing** (Co-

lumbia) has the classic quartet with the great blues singer. *Hoagy Songbook* (Concord) features **Dave McKenna** and **Scott Hamilton**.

Jason Brumitt

Host, *The Blues Show*

The Blues had a great year in 1999, offering listeners a variety of styles ranging from traditional to pop. Fans of northwest blues should check out **Lloyd Jones's** *Love Gotcha* and **Curtis Salgado's** *Wiggle Out of This*. Both Portland-based artists recorded some of their finest material in years. **Robert Cray's** *Take Your Shoes Off* found Cray at the top of his game blending styles to produce a song oriented gem as evident by songs "All the Way" and "24-7." Two fine "best of" recordings released were **Buckwheat Zydeco's** *A 20-Year Party* and **John Lee Hooker's** *The Best of Friends*. The finest live recording was a posthumous release by **Luther Allison**. Allison's 2-CD *Live in Chicago* showcases Allison's brilliance as a bluesman and a live performer. Fans of traditional southern blues should check out *Living Country Blues* a 3-disc set released by Evidence. Back in 1980, two European blues fans crisscrossed the South recording the likes of **Cedell Davis** and **Cephas and Wiggins**, creating this amazing testament of southern blues. The Stax label released **Albert King and Stevie Ray Vaughan** *In Session*, a session recording from 1983 in which the young Vaughan plays back-up to King. We also get to eavesdrop on the conversation between songs. **Clarence "Gatemouth" Brown** once again showed his diversity with *American Music Texas Style*, an album of big band swing and jump blues. **Robben Ford's** *Supernatural* is a well crafted pop/rock album with a blues edge. What does 2000 hold in store for the blues? Maybe **Shannon Curfman's** *Big Guitars*, *Loud Suspicions*, **Jonny Lang's** *Wander This World*, and the **Kenny Wayne Shepherd Band's** *Live On* will represent not only the youth movement in the blues world, but also the sometimes graying of the lines between blues and rock.

Shobha Zanth

Host, *Possible Musics*

Best releases of 1999, in the realm of *Possible Musics*—space, trance, ambient, electronic, ethereal music.

- ❖ **Love Spirals Downwards**, *Flux*: A release that is sensually

CONTINUED ON PAGE 35

The Healing Arts

Join Colleen Pyke each week for The Healing Arts, as she explores the many faces of healing with her guests, which include physicians, philosophers, psychotherapists and practitioners of "alternative" healing.



The Healing Arts
News & Information Service

Saturdays at 5:30pm
Tuesdays at 1:00pm

THE FOLK SHOW

Hosts Keri Green and Frances Oyung bring you the best in contemporary folk music.



Sundays at 6:00pm
Rhythm & News



AS IT WAS

Carol Barrett

Christmas Moonshine, 1931

It was Christmas Eve and most people were thinking about Santa coming down the chimney, but not the Medford Sheriff's Department. The week before, the sheriff and his men had confiscated a ten gallon barrel of extra fine moonshine that had been sitting at the railroad station waiting to be picked up. The address label was to F.H. Burke of Central Point and the shipment had come from Montague, California. The contents claimed to be shrubs.

An agricultural inspection team was required to look over any incoming plants for the weevils or Florida flies. The inspector realized he was not dealing with shrubs and

alerted the sheriff's department. No F.H. Burke was found in the telephone book so the sheriff staked out an agent behind a boxcar ready to seize anyone coming to pick up the barrel. Word must have leaked out because several people came inquiring about the shipment. When the station agent warned them that they would have to remove the barrel at their own risk, they all backed off.

At the end of ten days it was Christmas Eve and time to confiscate the ten gallons of moonshine and dump it into Bear Creek. It makes you wonder if all ten gallons got in the creek.

Source: Medford Mail Tribune, December 24, 1931

Christmas in the Gold Fields

A man named McCloskey and two friends were in the California gold fields on Christmas of 1849. It was a bright day and he hadn't realized the date until his friend, Mat, reminded him. When he was much older he wrote down his memories of that day.

"I felt as if someone had pulled a prop away from under me... It was the first time I had ever been away from my mother at this time of year. Steve, who had never known much of a home... was as cut up as Mat and myself. I'm not ashamed to say that I stepped away from my companions... and sat down and cried. I was pretty young."

McCloskey pulled himself together and declared he was ready to celebrate. They apparently stared at him when he offered them a "Merry Christmas." His description continues:

"I took out of my belt two heavy little nuggets I'd been saving to send back to New York and gave one to each of them. Then, of course, they had to get in the game... Steve dug up a broken bladed pocketknife for me and a silk handkerchief for Mat. Mat had a jasper watch charm for Steve and a little silver pencil for me."

As time passed, the doldrums returned. They had thought they were a hundred

miles from any living soul; but soon they heard voices singing "Adeste Fideles," a favorite Christmas carol. McCloskey writes:

"Over the hills we found four men from Boston... They had belonged to a church choir and had traveled together to California."

What had started as a forlorn Christmas away from home became a celebration McCloskey remembered the rest of his life.

Source: Christmas in the Gold Fields, McCloskey and Sharmann



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

◆ Rogue Gallery & Art Center presents *Small Treasures and Chocolate Indulgences*, Exhibit and Sale, through December 24, at 40 S. Bartlett St., Medford. A Holiday Gala will be held on Dec. 2, 5:30-8pm. This event includes a chocolate feast for both the palate and the eyes. Refreshments and artistic creations honoring chocolate, plus music, games and small treasures, including hand-painted miniature kites by artist Gwen Stone. Tickets are available.(541)772-8118

◆ New Chautauqua Lecture Series presents award winning writers at the Craterian Ginger Rogers Theater in Medford. The 1999-2000 series continues with Russell Banks on Wed., Dec. 8. All lectures begin at 7:30pm. Tickets are \$15/\$10. All seating is reserved. Tickets are available at Bloomsbury Books in Ashland or the Craterian Theater Box Office in Medford. (541)779-3000

◆ The Hamazons will present *Hamazons for the Holidays*, three evenings of comedy and improvisation in Ashland. The performances will take place on Friday and Saturday, Dec. 10 and 11, at 8pm at Carpenter Hall, 15 S. Pioneer St.; and Friday, Dec. 17, at 8pm at Ashland Town Hall, 300 N. Pioneer St. The Hamazons, also known as the Warrior Princesses of Comedy, invite their audience to come dressed in eccentric formal wear on Dec. 10 and 11, and in pajamas on Dec. 17. Special dress is optional. The Hamazons are Judy Dolmatch, Deborah Elliott, Sierra Faith, Bobbi Kidder, Carolyn Myers, Joanie McGowan, and Cil Stengel. Tickets are \$7 and are available at Heart & Hands, 255 E. Main St., \$1 from each ticket sold will be donated to Access, Inc. (541)488-4451

◆ The Lithia Artisan's Market of Ashland continues its display of fine art and craft by presenting the First Annual Lithia Artisan's Holiday Market. This indoor marketplace will feature over 20 local crafts booths housed each weekend until Christmas in the old Hillah Temple building next to the Community Center on Winburn Way in Lithia Park, Ashland. The market will run every Saturday and Sunday until Christmas. Hours are Noon until 8pm. The Holiday Market will also be open during the same hours on Wednesday, Thursday and Friday of Christmas week. For vendor or shopping information call.(541)858-7187

◆ The 16th Annual Christmas Gift Crafts Fair will be held Friday, Dec. 10, Noon until 7pm, and Saturday, Dec. 11, 10am-5pm, at Shakespeare's Great Hall on Main Street near Pioneer in downtown Ashland. The Fair features a high quality selection of art and craft work by several of your creative neighbors. Live music! Food Booth hosted by Headwaters Environmental Center.(541)482-3305

KLAMATH FALLS

Theater

◆ Linkville Players continues its presentation of *A Tuna Christmas*, directed by Dick Marlatt, through Dec. 12 at the Linkville Playhouse, 201 Main Street. Tuna Texas, Texas' 3rd smallest town is back. OKKK's radio personalities return to give us a night of side splitting laughter. All the familiar characters are with us once again plus new space travelers. For ticket information: PO Box 716 Klamath Falls OR 97601

Music

◆ Ross Ragland Theater presents Sandi Patty on her Christmas tour on Dec. 3 at 7pm and 9:30pm. An amazing vocalist, Patty has won every honor presented to Christian artists (34 Dove and 5 Grammy awards, three platinum and five gold albums). Tickets are \$30/\$28.(541)884-LIVE

◆ Ross Ragland Theater presents country musician, Bryan White on Dec. 8 at 7pm and 9:30pm. From ballads to energetic dance tunes, White continues to please audiences wherever he performs. His hit singles include "Someone Else's Star," "Rebecca Lynn," "I'm Not Supposed to Love You Anymore," and others. Tickets are \$28/\$26.(541)884-LIVE

◆ Tomaseen Foley's A Celtic Christmas 1999 Tour will be presented at Mills Auditorium on Sunday, Dec. 19 at 3pm. See Rogue Valley listing above and inside back cover for details. (541)884-3071

◆ Ross Ragland Theater presents *For Sentimental Reasons* featuring the Esquire Jazz Orchestra on Dec. 11 at 7:30pm. Fans of the big band music of the '30s and '40s are in for a treat with this performance at the Ragland's gala holiday event. Directed by Ken White, the evening of big band swing music will highlight the most important composers and bandleaders of the swing era. Sixteen of the basin's best known instrumentalists and vocalists will bring the swing era alive. Tickets are \$15/\$12.(541)884-LIVE

Exhibits

◆ Klamath Art Association presents its annual Christmas showcase of artistic gifts and decorations through Dec. 5 or 12 from 11am-3pm. 120 Riverside Drive.(541)883-1833

Other Events

◆ Ross Ragland Theater presents Rag Tag Children's Choir Snowflake Festival Concert on Dec. 6 at 7:30pm. The concert features children from first through sixth grades along with special guest artists. Now in their fourth year of per-

forming, the choir presents a show filled with holiday joy. Admission is free.(541)883-LIVE

◆ The City of Klamath Falls presents its annual Snowflake Festival with a parade, bazaars, pet show, handbell concert and much more, Dec. 4 through 12.(541)883-5368

UMPUQUA VALLEY

Music

◆ Roseburg Concert Chorale presents its 50th Winter Concert on Dec. 4 at 7:30pm and on Dec. 5th at 3pm at Jacoby Auditorium. Directed by Roberta Hall and Dr. Jason Heald, the Chorale will be joined by the Umpqua Symphony. The program will include Handel's *Messiah*, which is fitting, since the Chorale began as the *Messiah* Chorus. This 50th Anniversary performance will honor all past directors and soloists. Tickets are \$5 individual/\$12 family, and are available at Ricketts Music, Ray's Food Place in Myrtle Creek, Whipple Fine Arts, UCC, or at the door. (541)496-0748

◆ Tomaseen Foley's *A Celtic Christmas Tour 1999* will be presented on Dec. 17 at South Eugene High School Auditorium at 7:30pm. For tickets call (541)687-3213. A performance will also take place on Dec. 18 at Umpqua Community College, Jacoby Auditorium in Roseburg. See Rogue Valley listing above and inside back cover for details. For tickets call (541)673-3202.

COAST

Theater

◆ Chetco Pelican Players presents *The Christmas Angel* by James DeVita, Dec. 3 through 19, evening performances at 8pm, matinees at 2pm, at the Performing Arts Center in Harbor. Directed by Leanne McCurley, the play finds an angel and a family, as they rediscover the true meaning of Christmas. For more information write to PO Box 2712, Harbor OR 97415.

Music

◆ Friends of Music presents Ensemble Viento, the final concert of their 1999 season on Sun., Nov. 14 at 3pm at the Redwood Theatre in Brookings. Frequent guests of the Redwood Theatre Series, the group is a well-established wind quintet at Portland State University, and a faculty in residence of the Britt Music Academy each summer. Included are Stan Stafford, clarinet; Marilyn Shotola,

CONTINUED ON PAGE 35

ANOTHER CHANCE TO DANCE

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FROM NATIONAL PUBLIC RADIO



BOOKS

Alison Baker

The Best American Short Stories of the Century

Edited By John Updike
Houghton Mifflin Company, 1999

When I sit down in the evening with a glass of wine to read a new story, I am often assailed by a strange trepidation. I'm afraid the story will be a dud. Worse, I'm afraid that, once again, it will be a far better story than I could ever write.

But the Fear of Short Stories goes even deeper. It's a sort of existential fear that comes from knowing that a good short story carries something ineffable, a hint of what it is that makes us human. And that when you reach the story's end you'll discover that it has slid a stiletto through all your protective layers and pierced your heart.

This may be what a writer hopes for when she sends a story out into the world, but it can be hard on readers. It's this fear—of having your heart pierced, of glimpsing something that hints at the meaning of life—that makes people turn instead to the comforting bludgeoning of TV sitcoms, or to mysteries that promise solutions, or to romances whose actions have traceable consequences.

But the brave among us know that the only way to deal with fear is to face it. So when I found *The Best American Short Stories of the Century* stuffed into my rural mailbox, I heaved it into the back of the pickup and trundled on home, where I poured myself a stiff one and sat down to read.

This anthology purports to hold the cream of a fictional crop: the best of the more than two thousand stories included in the annual *Best American Short Stories* volumes since 1915. After a winnowing-down by series editor Katrina Kenison, the final fifty-five were chosen by John Updike.

He, incidentally, is far and away the best man for the job: he's the only living writer whose work has appeared in the series in each decade since the 1950s.

Updike seems to have an infinite supply of words at his fingertips, and they are always the right ones. His introduction is a concise and clear progress through the twentieth century in America, as recorded in stories touching on immigration, the jazzy '20s and the Depression, War and social upheaval; in ten pages he puts each of the stories

“
UPDIKE SEEMS TO HAVE AN
INFINITE SUPPLY OF WORDS AT
HIS FINGERTIPS, AND THEY ARE
ALWAYS THE RIGHT ONES.”

he's chosen into its proper context. He also reports on what he *couldn't* include—there's no Native American writing, for example, and nothing by John O'Hara—which reassures the cynical that aesthetic criteria weren't abandoned for politics.


Now, in these latter days it's all the rage to sneer at centennial lists of the Best (and Worst), be they novels or movies or ball games or wars. Being a woman of my times, I was prepared to announce that this collection of Bests was obviously produced for no reason other than to put nickels into the publisher's coffers.

But I hadn't reckoned with the stories inside. Writers whose work hasn't won prizes may grumble all they like, but there is a reason that these stories are in this book: whether or not they're the absolute best, tucked into each of them is that stiletto that's aimed at your heart. To paraphrase E. B. White's 1948 “The Second Tree From the Corner,” each of these stories gives us, in the jungle of our fear, a glimpse of the flashy tail feathers of the bird courage.

Stumbling upon that story again is rea-

son enough for opening this book; but there are also stories by Ernest Hemingway and Katherine Anne Porter and Philip Roth and Lorrie Moore and William Saroyan and John Cheever and Eudora Welty. There is Alexander Godin's "My Dead Brother Comes to America," and Susan Sontag's "The Way We Live Now" and Jean Stafford's "The Interior Castle." Benjamin Rosenblatt's 1915 winner "Zelig" is every bit as surprising and wrenching and sharp as Tim O'Brien's 1987 "The Things They Carried."

Ursula K. LeGuin has said that "the novelist says in words what cannot be said in words." The short story writer says it in words so few, so acute, that you can't be quite sure you heard it right. It's no wonder that generations of people blame their high school English teachers for ruining literature for them. Sometimes "I know what I like" or "It made me cry" or "It breaks my heart" is the right answer. We don't read fiction for data, after all. What a short story offers us is something closer to grace.

At Christmastime I usually clear off my shelves and give away most of the books I've acquired in the last twelve months. I'm going to do it this year, too. But I plan to keep the *Best American Short Stories of the Century*. And let me offer a toast: To End-of-the-Century Lists of Best Things! May they all contain as much hope for humanity as this one. 

Alison Baker reads short stories near Ruch, in southern Oregon.

ARTSCENE *From p. 33*

flute; Karen Strand, oboe; Ann Obenour, bassoon; and Lawrence Johnson, horn. Tickets are \$12/\$2.(541)469-4243

Exhibits

◆ The TransAction Gallery presents *Sky, Ocean, Sun: The Harris Beach Series*, through Dec. 19, a colorful show of pastel drawings by Brookings artist Pat Helmuth. An Opening Artist Reception will be held Sat., Dec. 19 from 1-4pm at the gallery. Located at 530 5th Street, Port Orford (at the port overlook). Hours are daily 8am-4pm.(541)332-1027

NORTHERN CALIFORNIA

Music

◆ Tomaseen Foley's *A Celtic Christmas Tour 1999* will be presented in Redding on Dec. 11 at Shasta Learning Center Auditorium at 7:30pm. For tickets call (530)243-7283. Also, College of the Siskiyous ASCENT! Performing Arts Series presents this holiday program in Weed on Dec. 12 at College of the Siskiyous at 3pm.(530)938-4461 or (888)397-4339. School Workshops and Assemblies through College of the Siskiyous will be held Dec. 13 through 16.(530)938-5316

◆ Shasta College Center for Arts, Culture and Society present Student Bands concert on Dec. 1 at Shasta College Theatre. The Concert Choir and Jazz Choir Concert will be held Dec. 8 at 7:30pm. Tickets to both concerts are \$3/\$2.(530)225-4761

◆ Shasta College Center for Arts, Culture and Society present the Shasta Chorale Concert on Dec. 4 at 7:30pm and Dec. 5 at 3:15pm in the Shasta College Theatre. The Chorale will feature

the Shasta Symphony Orchestra and will perform selections from Handel's *Messiah*. Tickets are \$4/\$3.(530)225-4761


Exhibits

◆ Turtle Bay Museums and Arboretum on the River presents *The Earth, Our Mother: An Honoring Circle* by Sara Bates on the gallery floor of the Redding Museum of Art & History (RMAH) in Caldwell Park through Jan. 9. Bates is a member of the Cherokee nation, the second largest Native American nation in the United States. Her work stems from this cultural background as well as her personal experience. Bates will be the featured speaker for Turtle Bay's Art Talk on Thursday, Dec. 9 from 7-8:30pm at the RMAH gallery.(530)243-8850

◆ Turtle Bay Museums and Arboretum on the River presents Fine Arts from Patrons will be through Jan 7 in the Redding Museum of Art & History (RMAH) Art Gallery. Also, *Sunset Magazine: A Century of Western Living* will be shown in the RMAH History Gallery through Jan. 16. All Turtle Bay facilities are conveniently located in downtown Redding, the hub of California's magnificent Shasta Cascade region. (530)243-8850

◆ Shasta College Center for Arts, Culture and Society presents the Shasta College Art Faculty through Dec. 8.(530)225-4130

Other Events

◆ The Redding Museum of Art & History in Caldwell Park presents *Home for the Holidays: A Victorian Christmas* in the Redding Museum Store through December. The holiday sale includes jewelry, ornaments, art glass, stocking stuffers, handmade gifts and textiles. Proceeds benefit Turtle Bay's Programs. Hours are 10am-5pm Tuesday through Sunday.(530)243-8801 

RECORDINGS *From p. 31*

soothing and sonically dazzling as it combines electronica and lush ethereal vocals.


◆ **David Sylvian**, *Dead Bees on a Cake*. David's ability to explore the many layers of the human experience make this his most heartfelt release yet.

◆ **Phobos**, *Phobos*. Dreamy melodies, electronic grooves, and a celestial vibe! This is an original and very delightful debut.

◆ **Uakti**, *Aguas de Amazonia*. Music composed by Philip Glass and performed by a mellow Brazilian ensemble (pronounced

"wah-ke-chee"). Their unique sound is created by keyboards, marimbas and other self-constructed exotic instruments. The result is this dynamic yet hypnotic release.

◆ **Lotus**, *Lotus*. Electronic-based trance with gamelan and other ethnic elements. Melodic and eclectic.

◆ **Inlakesh**, *The Gathering*. Ambient trance, with didgeridu grooves. This mysterious and enchanting release creates a mesmerizing, lush soundscape. 

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



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CLASSICS & NEWS SERVICE

CLASSIFIED ADS

REAL ESTATE

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Wanting something new for your hair? **SHELLY FOREST DESIGNER** artfully creates individual hairstyles skillfully combining head shape, hair texture, and lifestyle. Nestled in a natural North Ashland hills setting. Call 541-482-8564 for an appointment.

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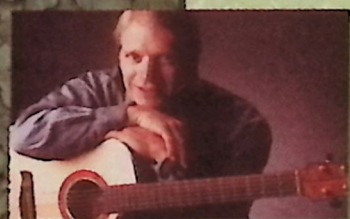
All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the February issue is December 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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Siskiyou
530-938-4461
888-397-4339

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December 17 · 7:30
South Eugene
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541-687-3213

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December 18 · 7:30
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